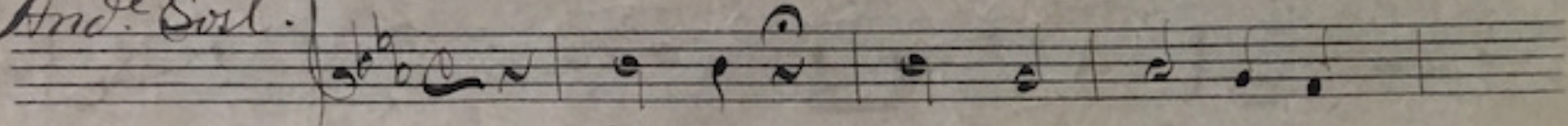


BREVETÉ S. G. D. G.  
Suprano

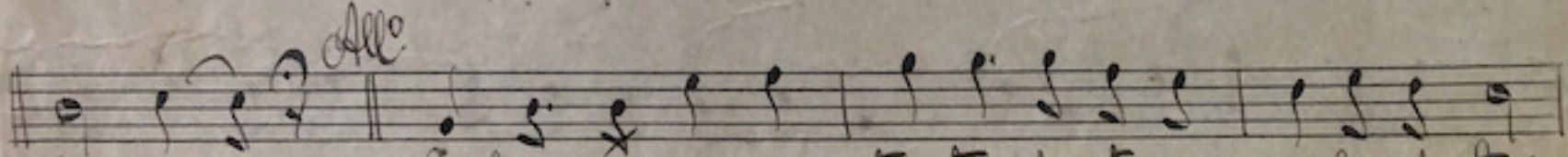
# Trica Credo

S. Sini  
ar. Chantre. Lubs

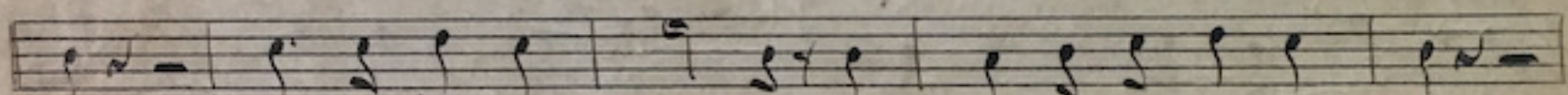
*And. Sot.*



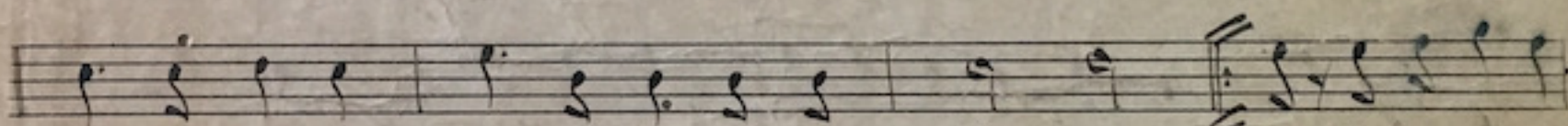
Cre do Cre do in u num



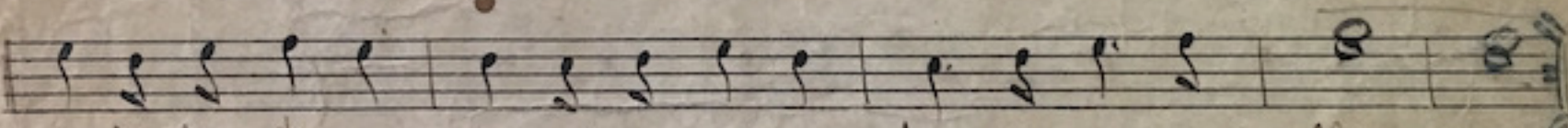
De um Pa trem om ni po tens tem fa cto rum a li et ter



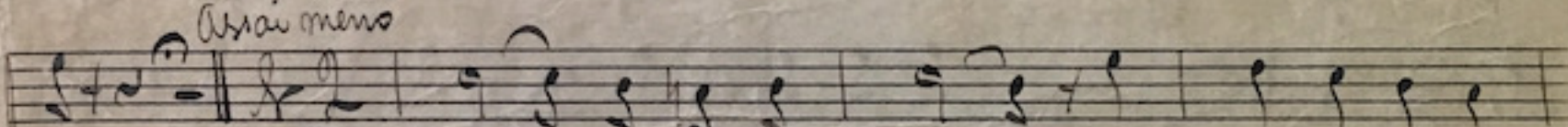
ra vi si bi li um om ni um et in vi si bi li um



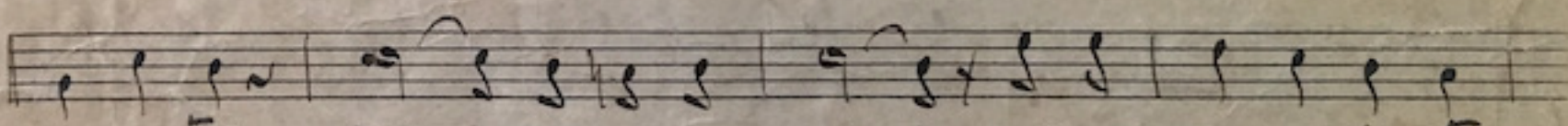
et in u num do mi num Je sum Chris - tum fi li um De -



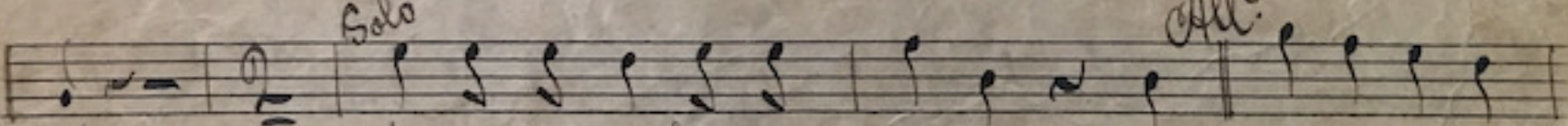
i fi li um De - i uni ge ni - tum Je - sum Chris -



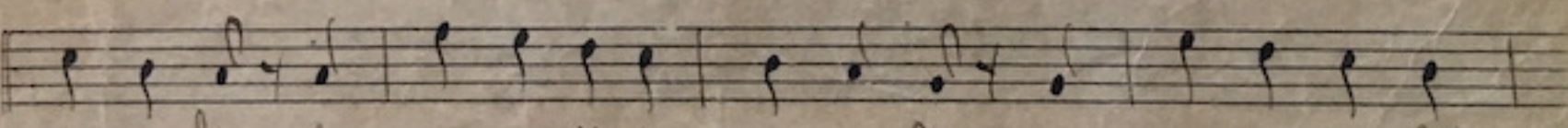
tum Je - ni tum non fa ctum cum sub stan tia le



pa - tris per quem om nia per quem om nia fa cta



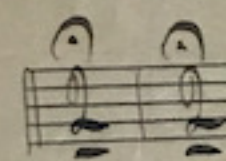
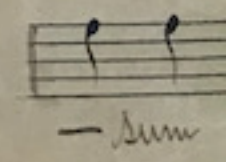
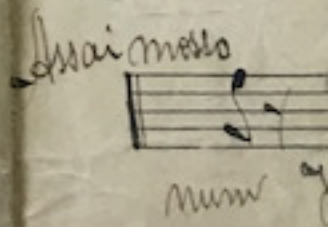
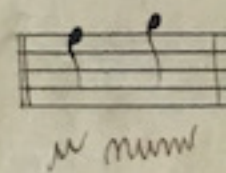
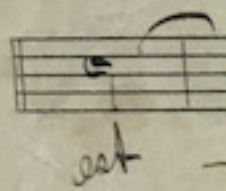
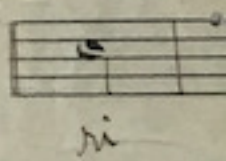
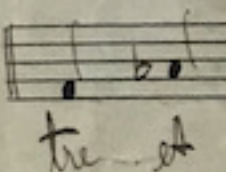
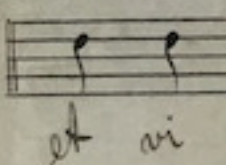
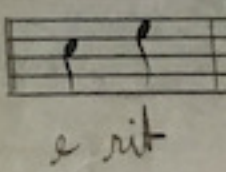
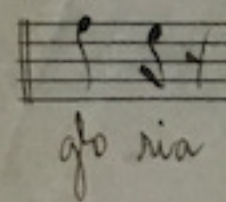
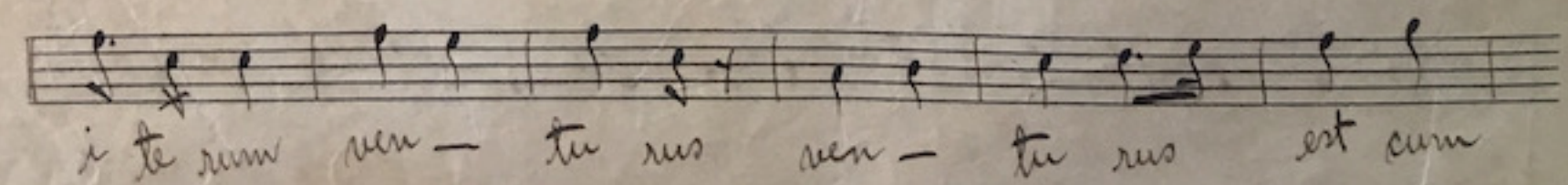
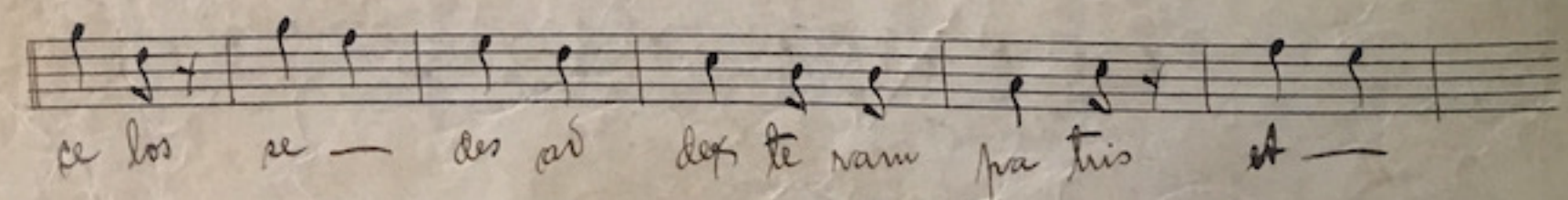
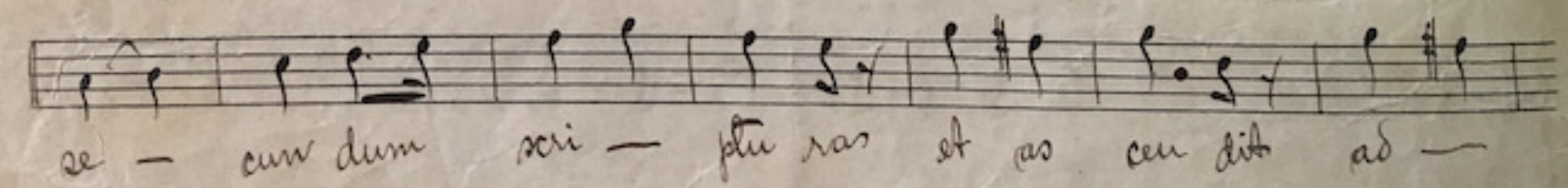
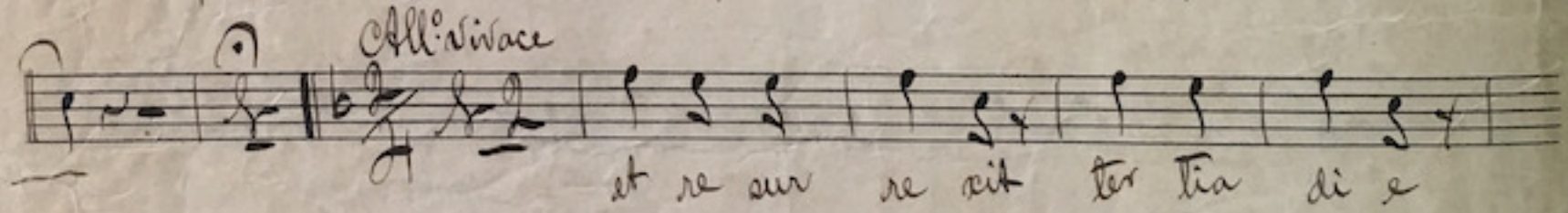
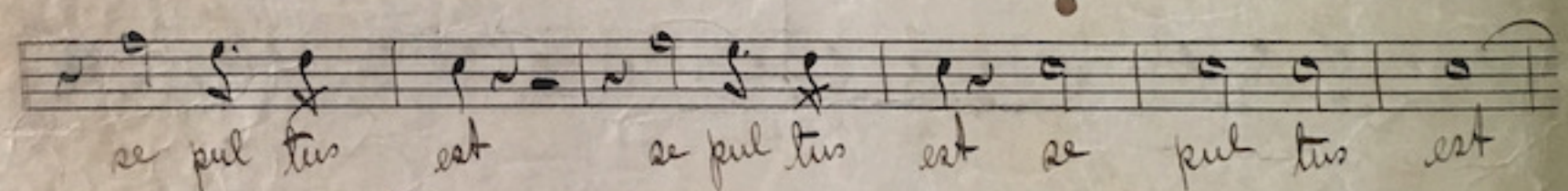
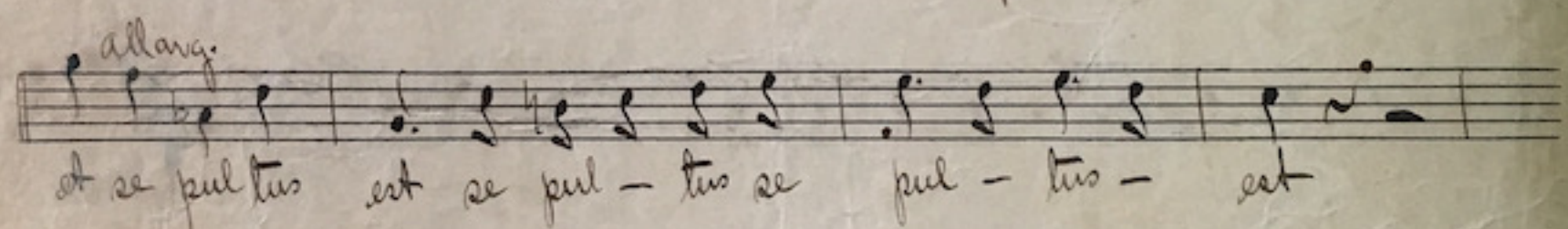
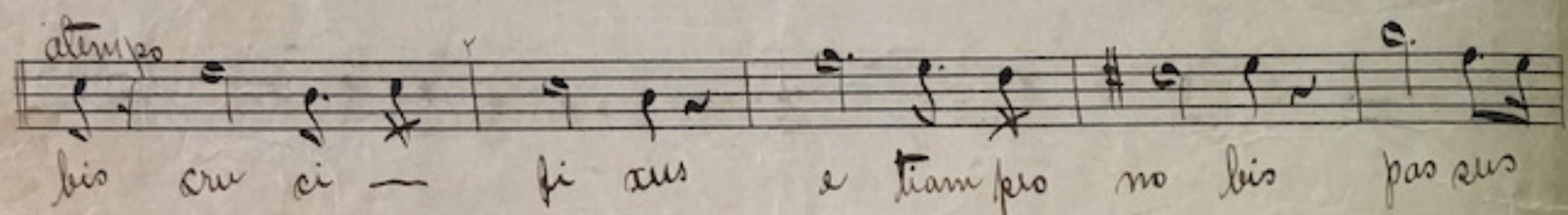
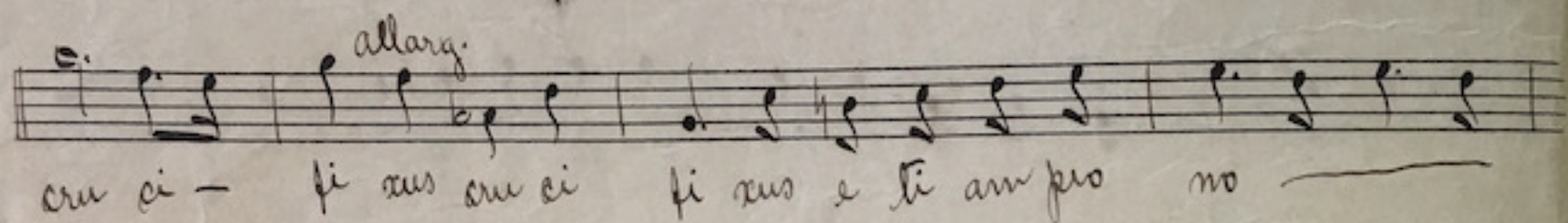
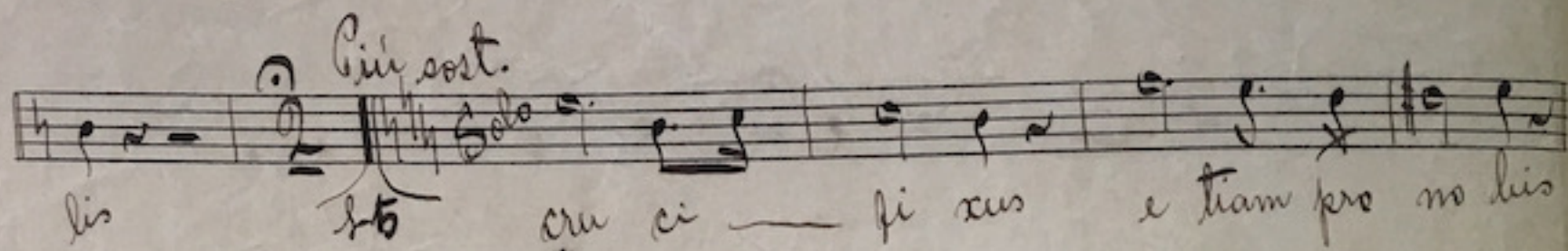
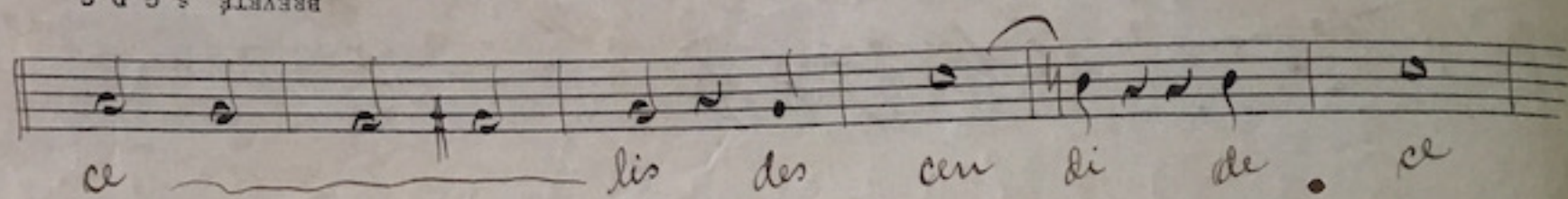
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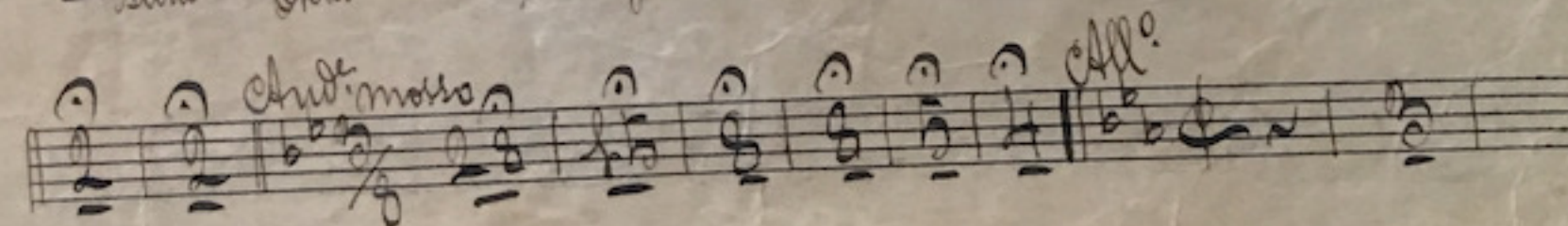
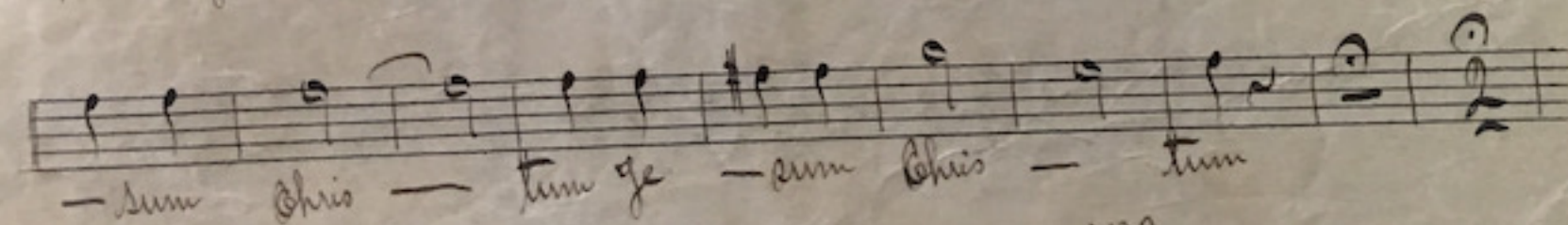
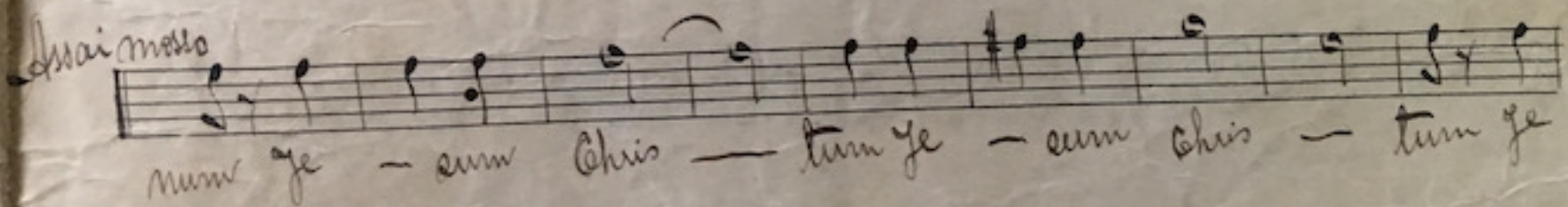
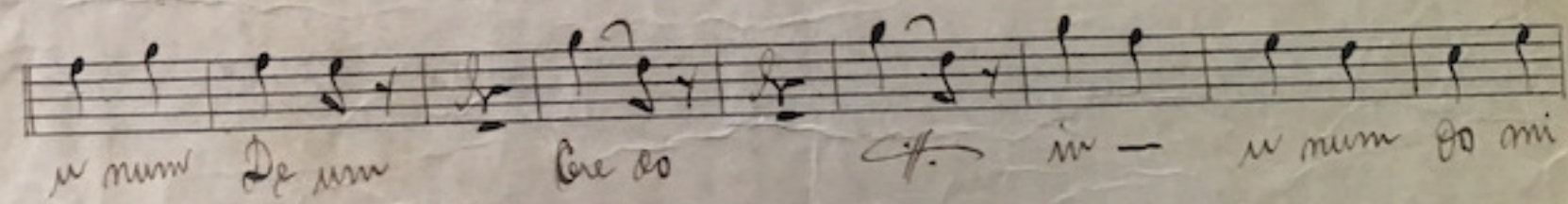
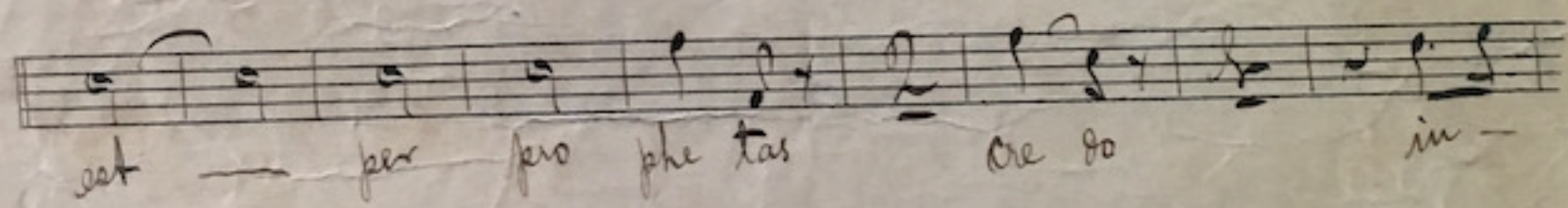
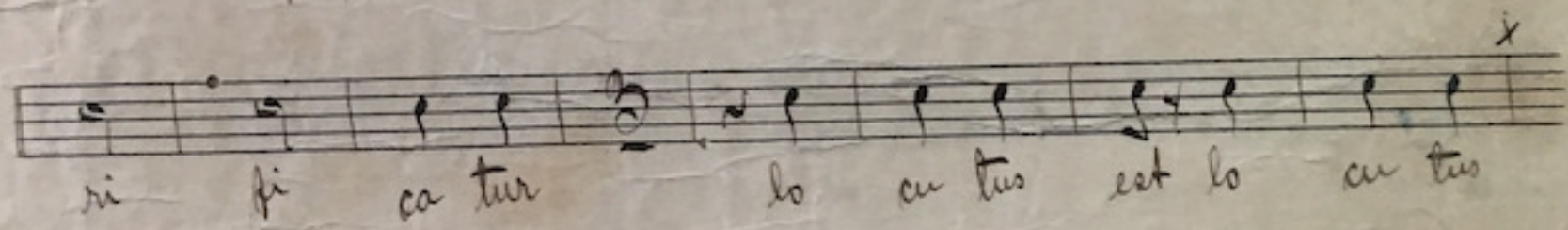
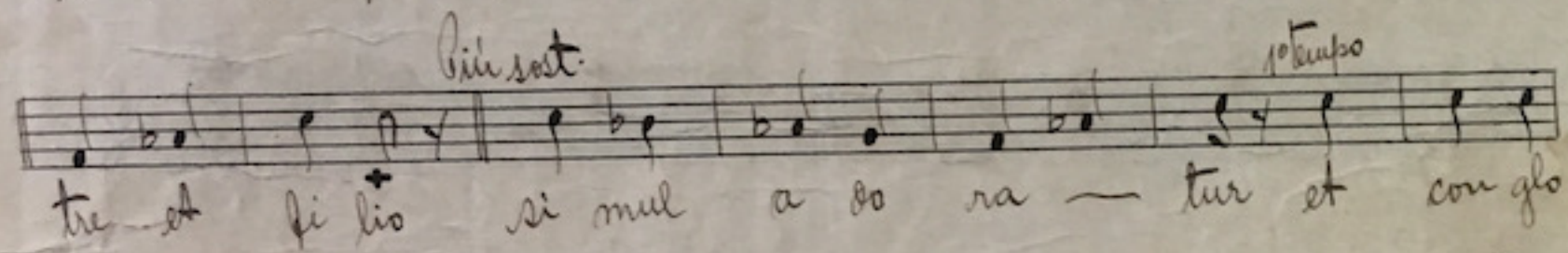
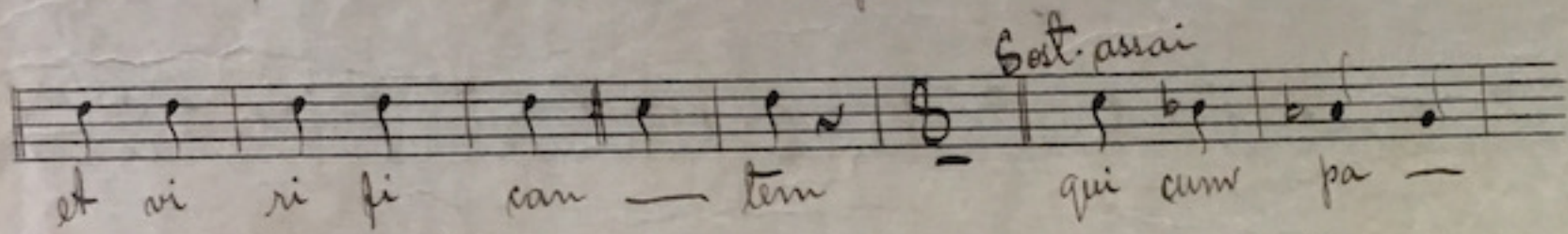
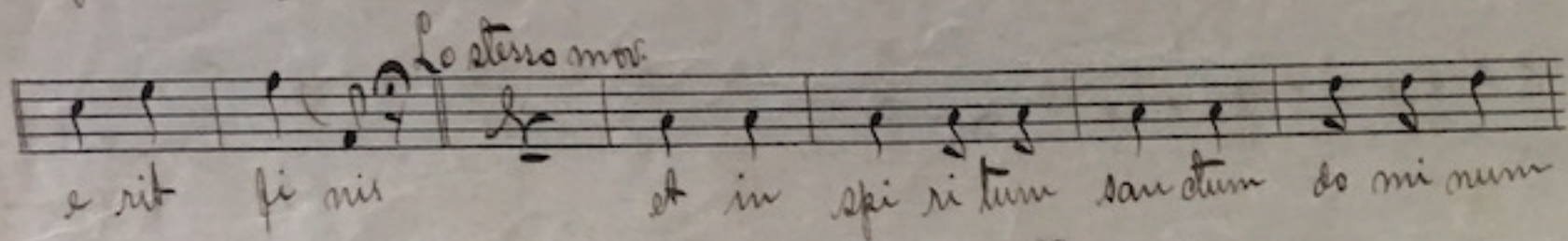
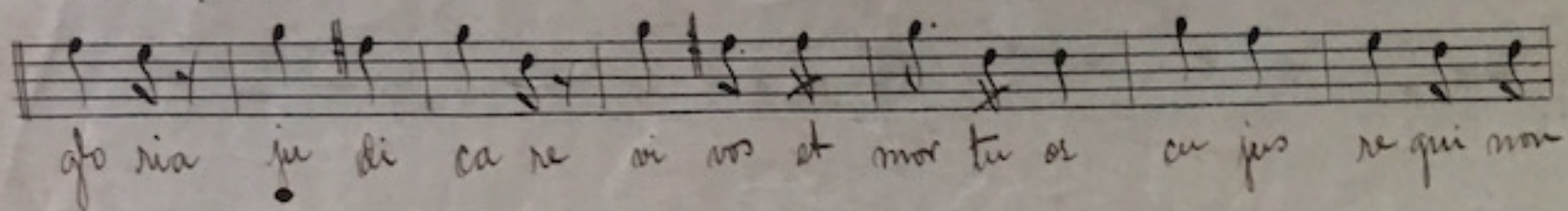
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VIRE

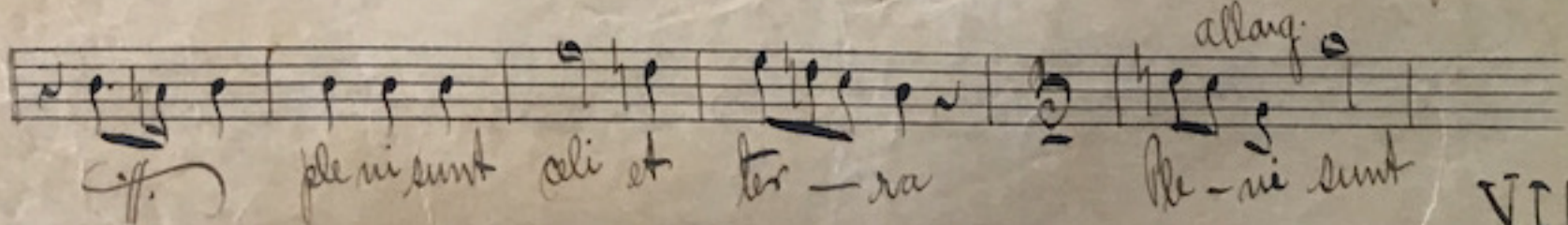
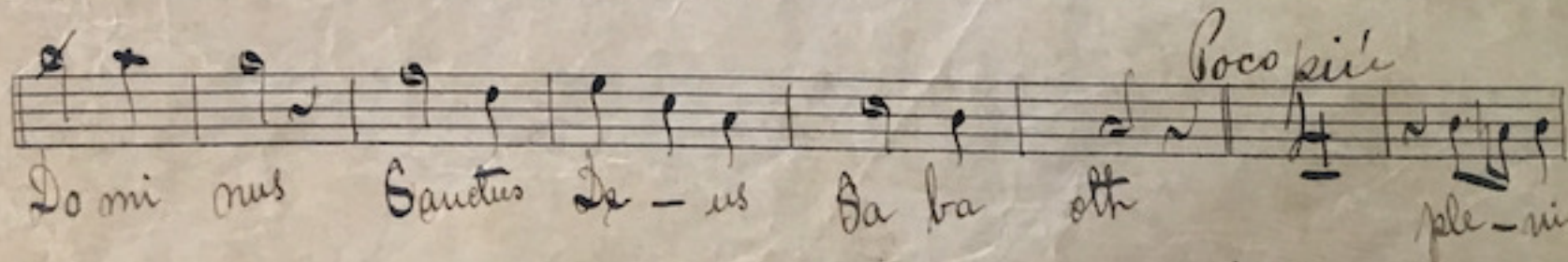
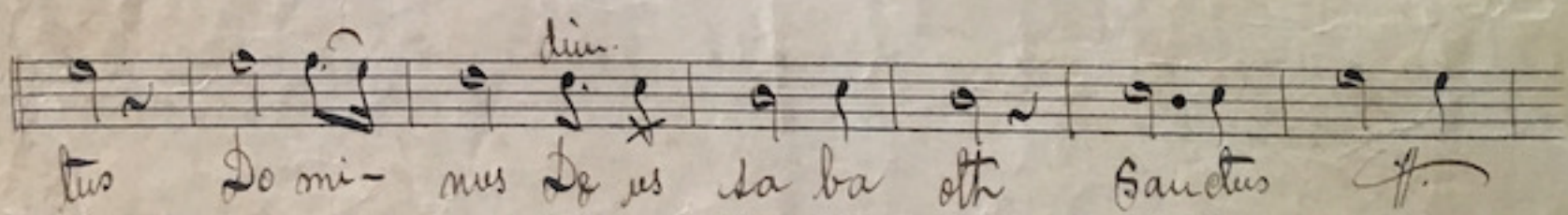
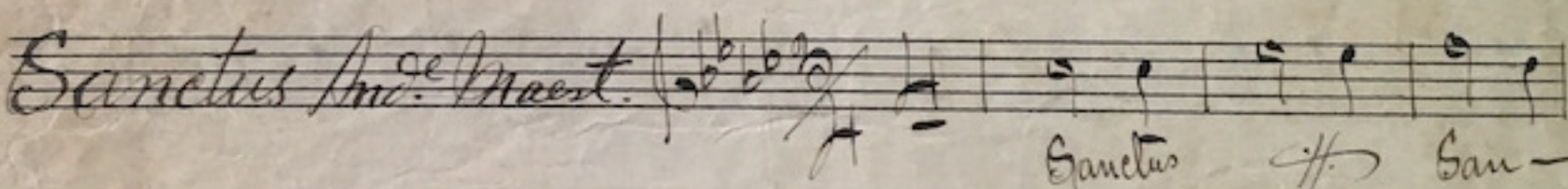
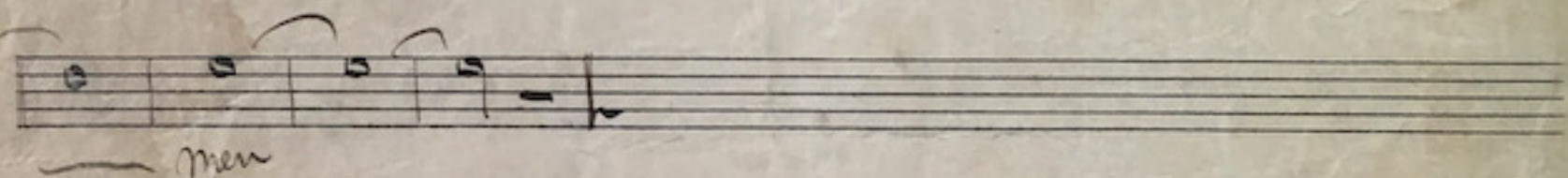
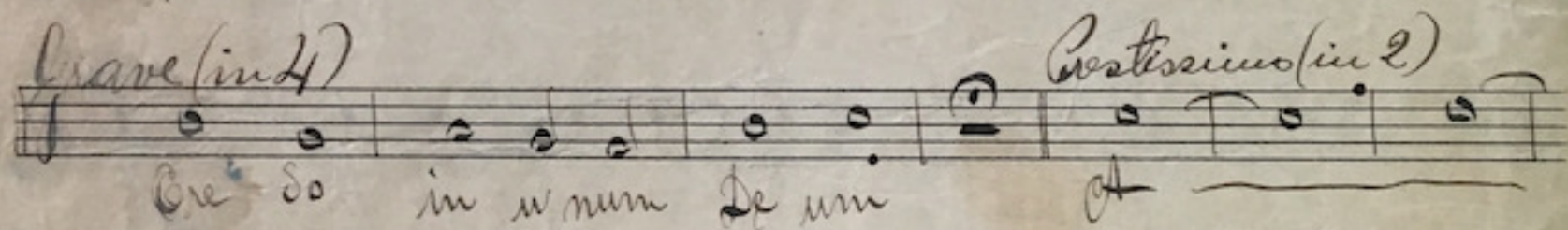
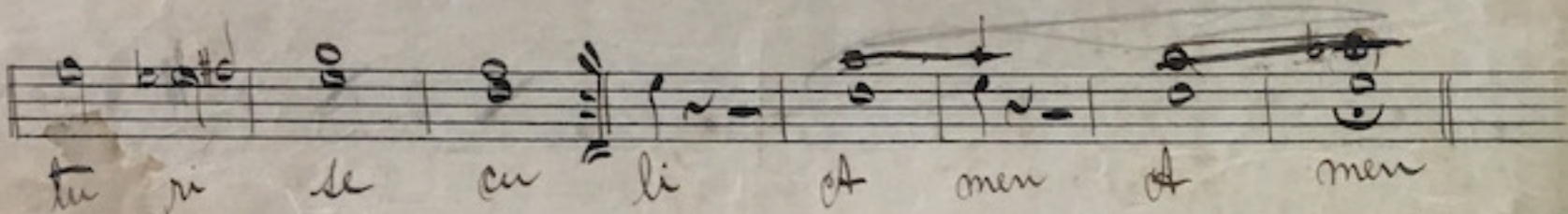
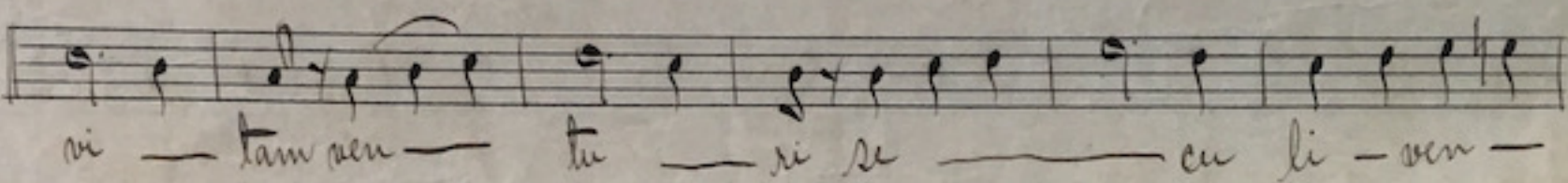
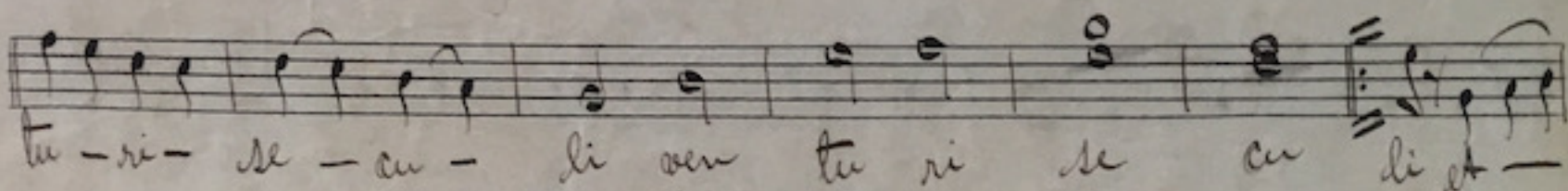
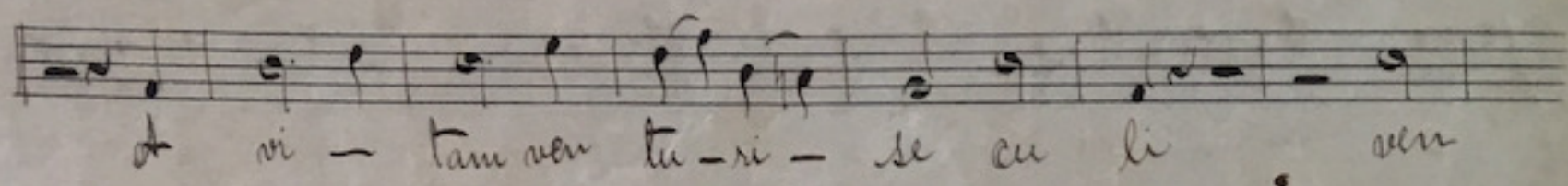














Meno mosso

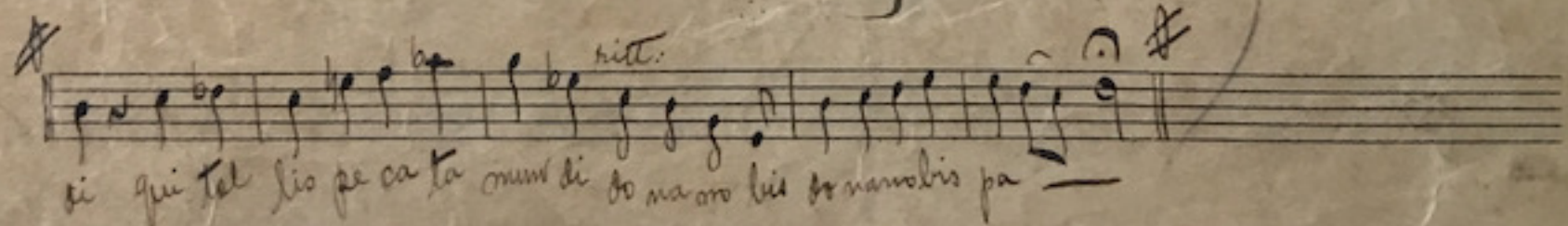
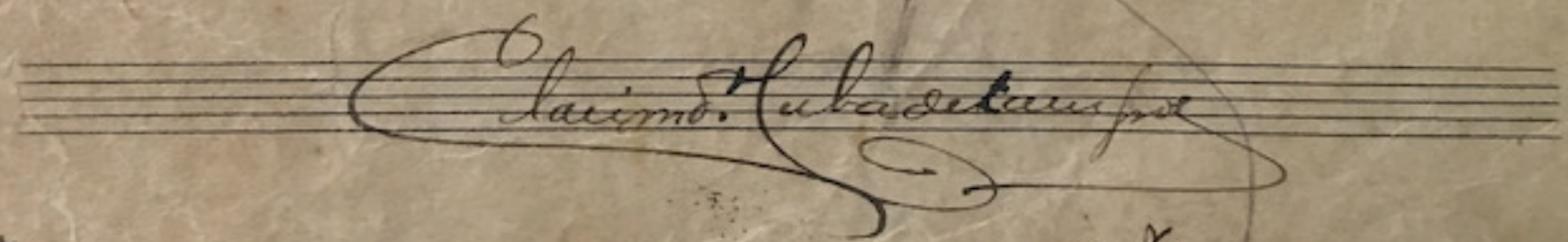
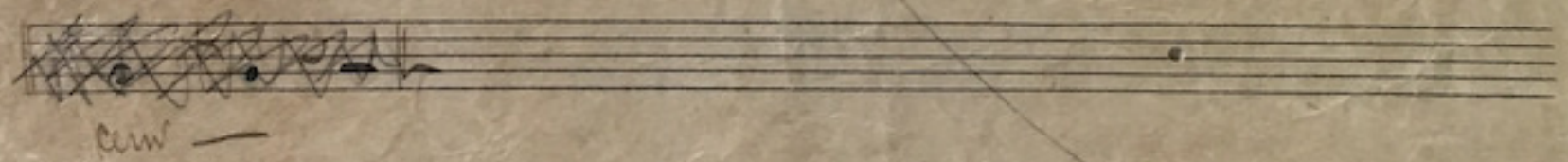
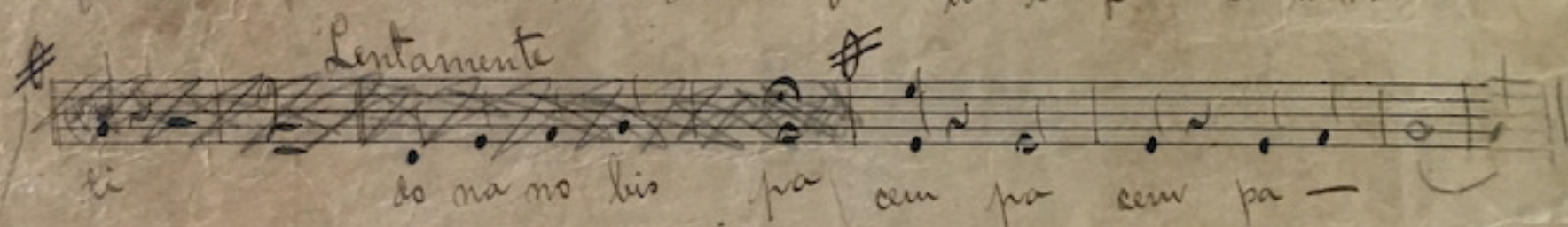
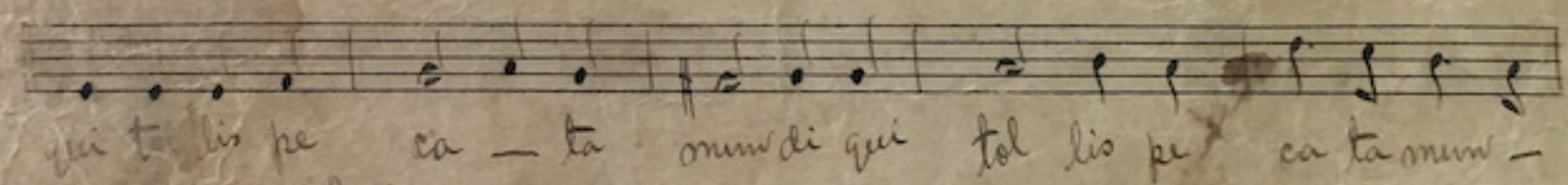
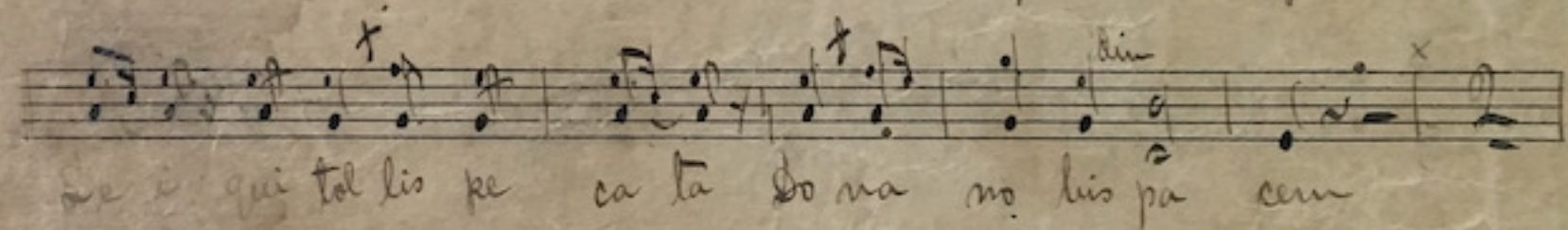
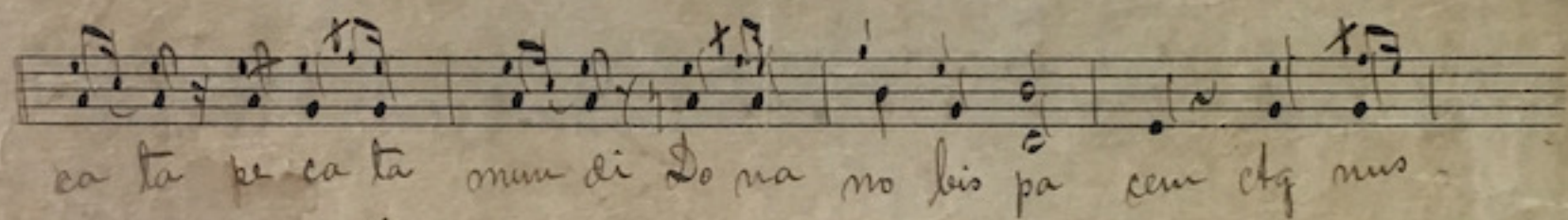
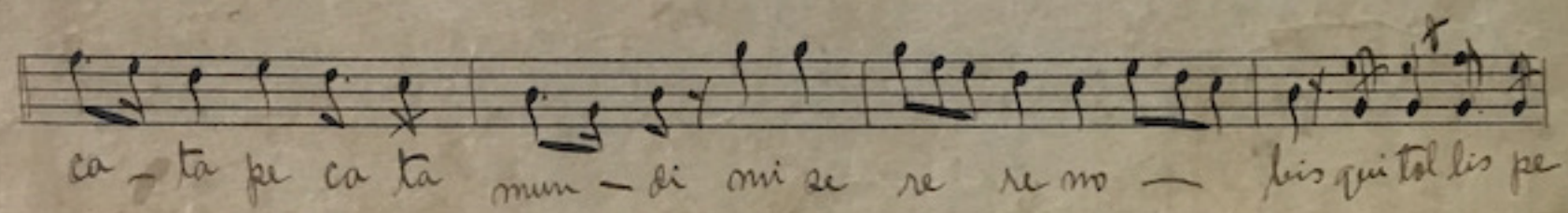
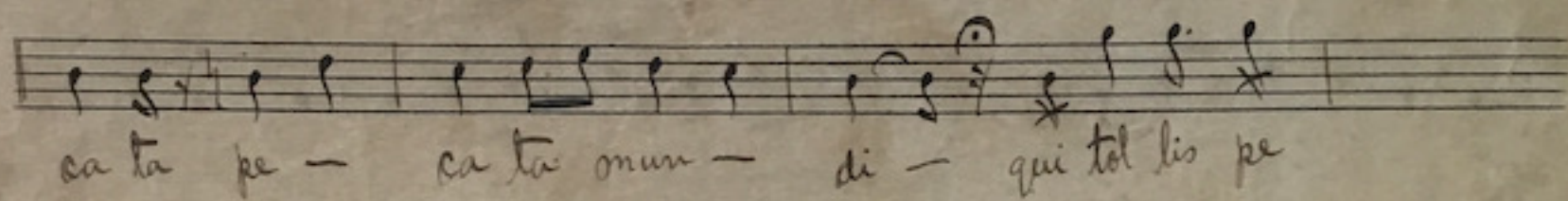
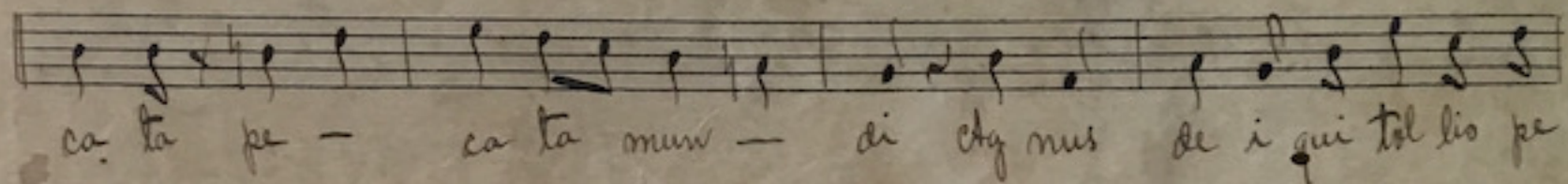
ce li et ter na glo ri a tu a ho sa - na ho sa - na ho  
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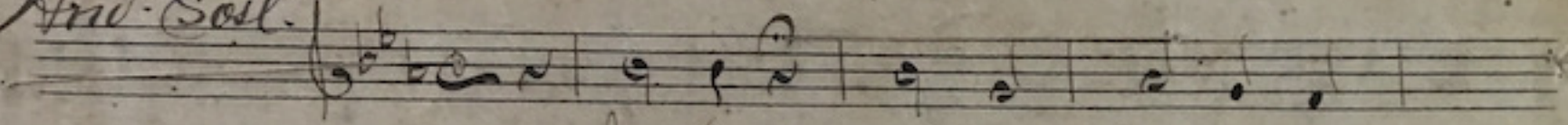


Altus

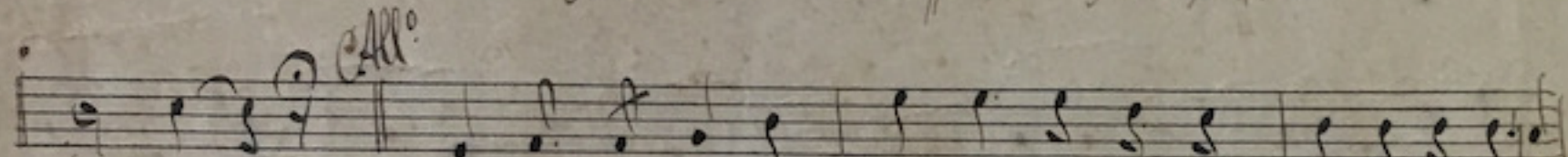
Credo

B. Piccini  
et Claudio Monteverdi

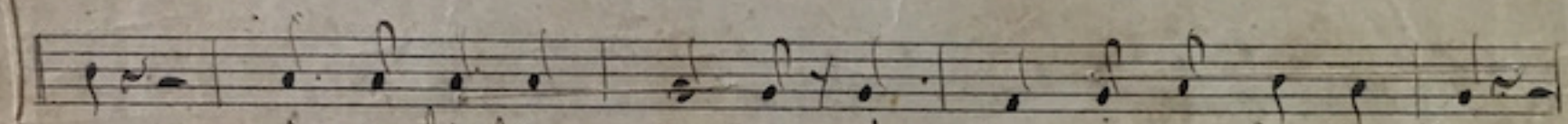
And. sost.



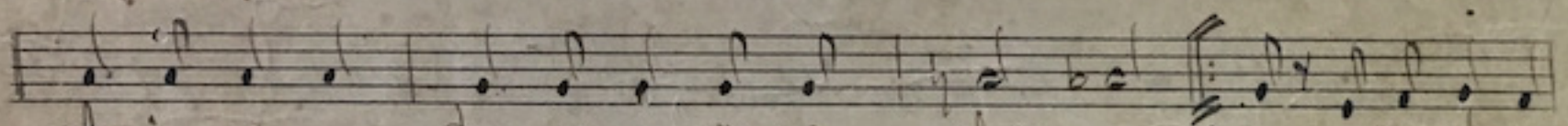
Deo in unum



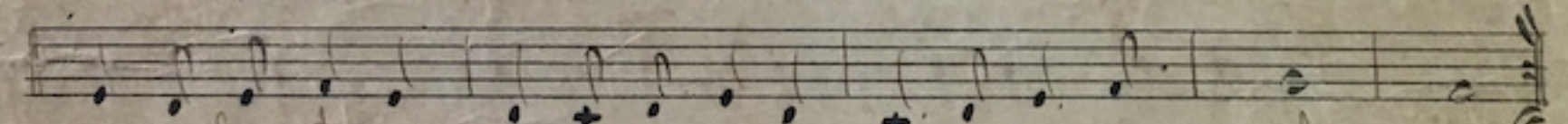
Deum Patrem omni po- tens tem fa-cto-rem ce-li et ter-



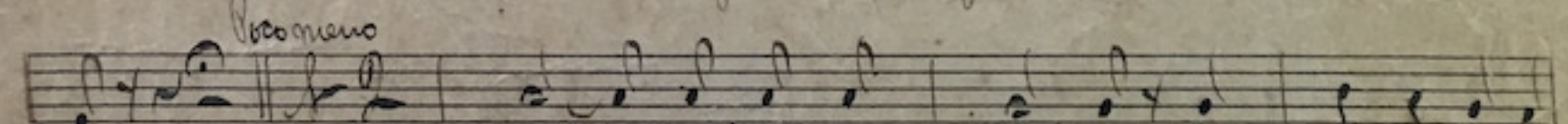
ra vi-si-bi-lium om-nium et in-vi-si-bi-li-um



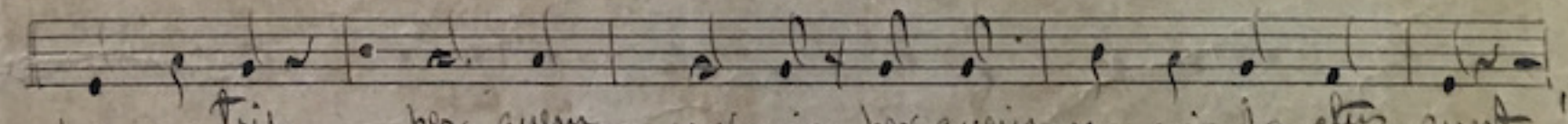
et in unum Do-mi-num Je-sum Chris- tum fi-lium De-



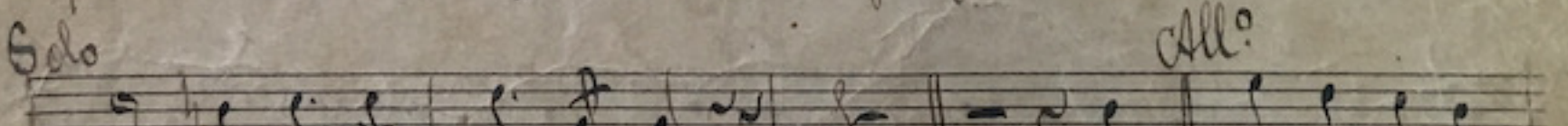
i-fi-lium De-i mi-ge-ni-tum Je-sum Chris-



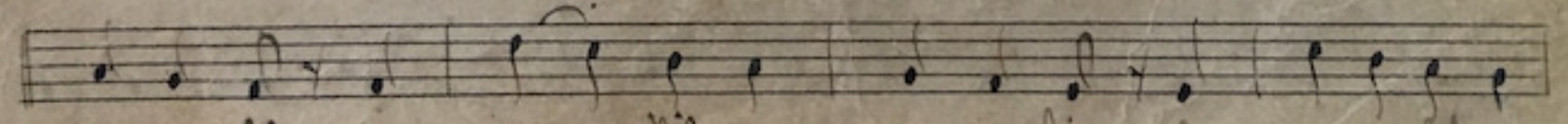
tum Je-mi-tum non fa-ctum cum sub-stan-tia Pa-



tris per quem om-nia per quem om-nia fa-cta sunt

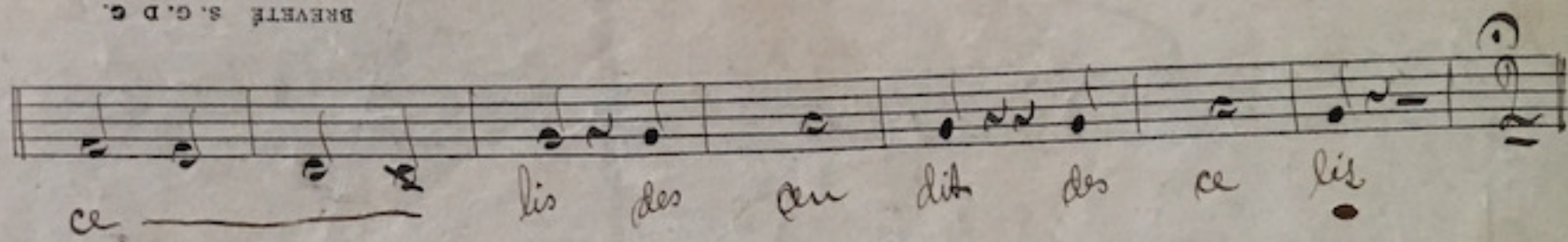


qui pro-ter nos ho-mi-nes Des-cen-di ce-



en- sis des-cen-dit de ce-lis des-cen-dit

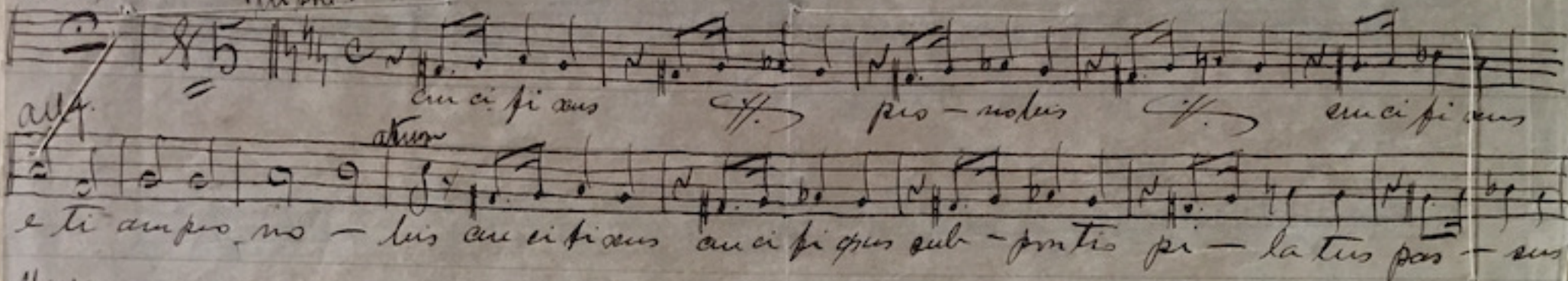




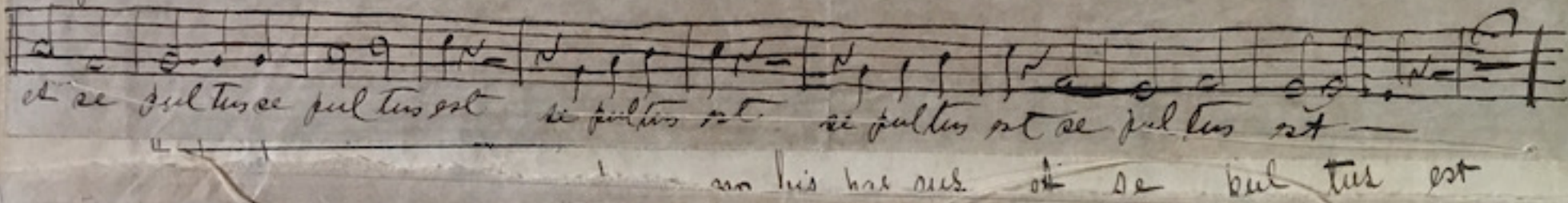
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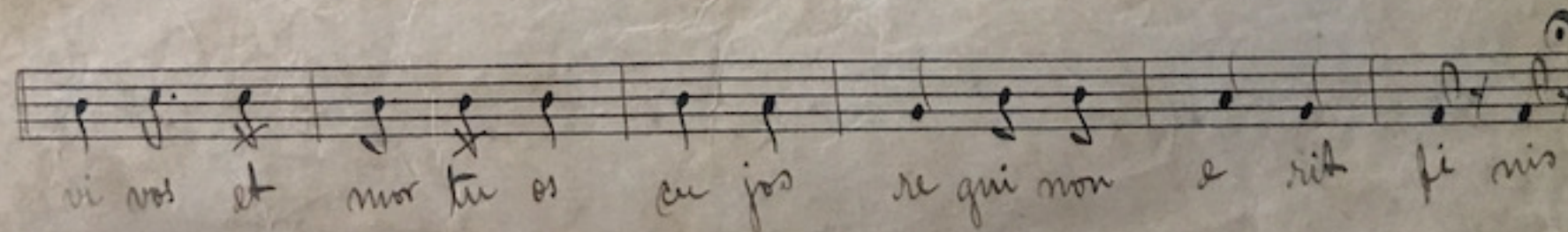
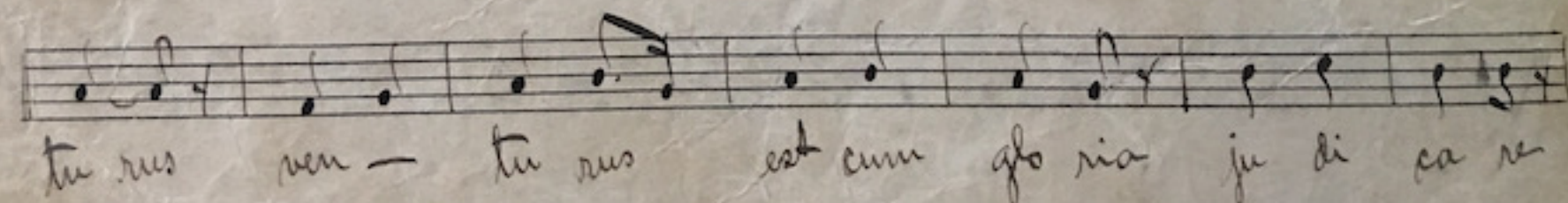
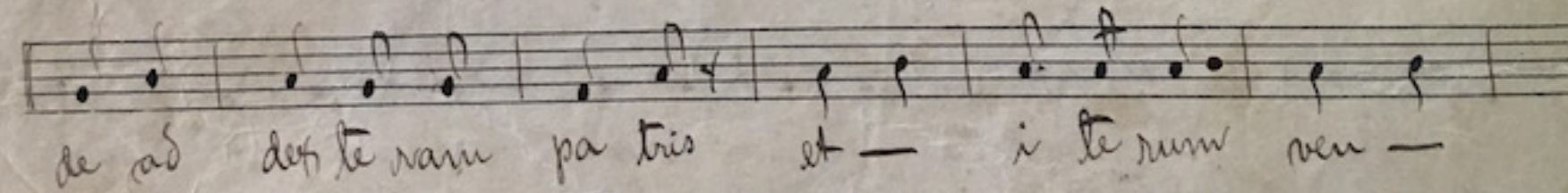
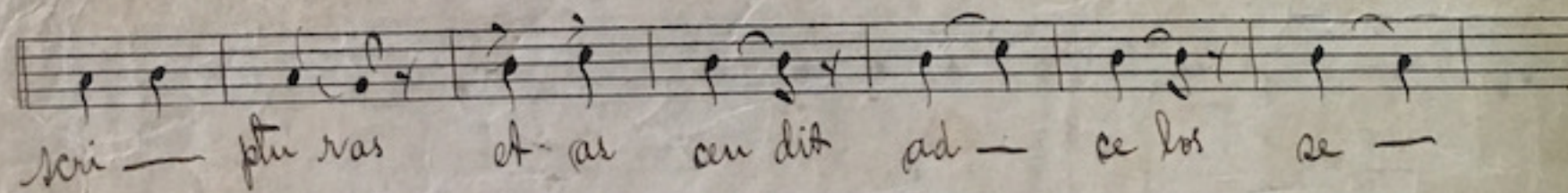
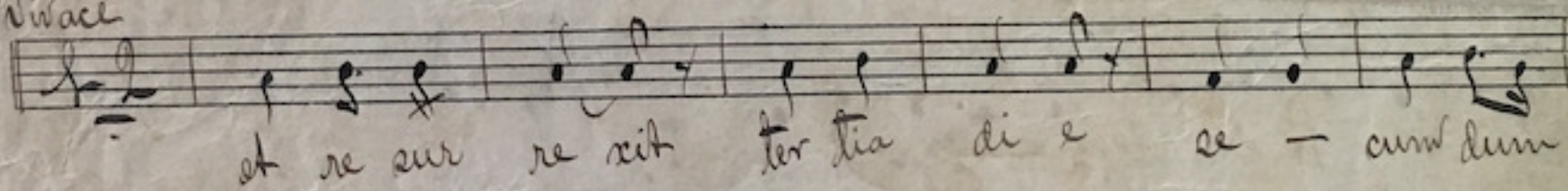


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All. vivace

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L'ostessom

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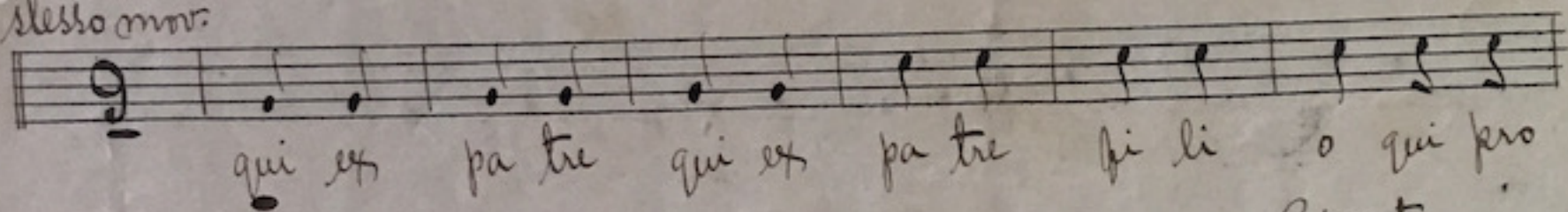
Choro. men

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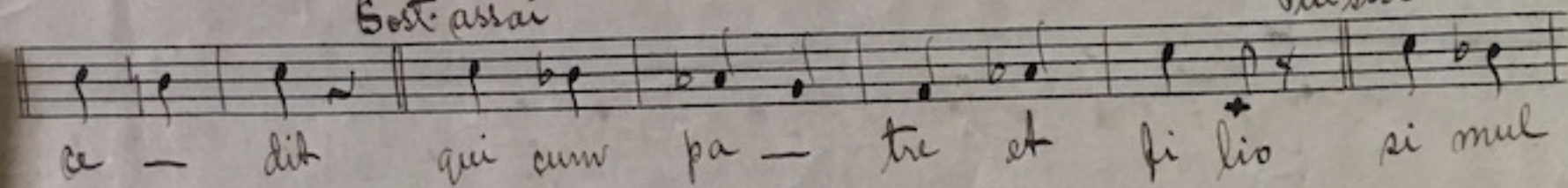


BREVETÉ S. G. D. G.  
Lo stesso mov.

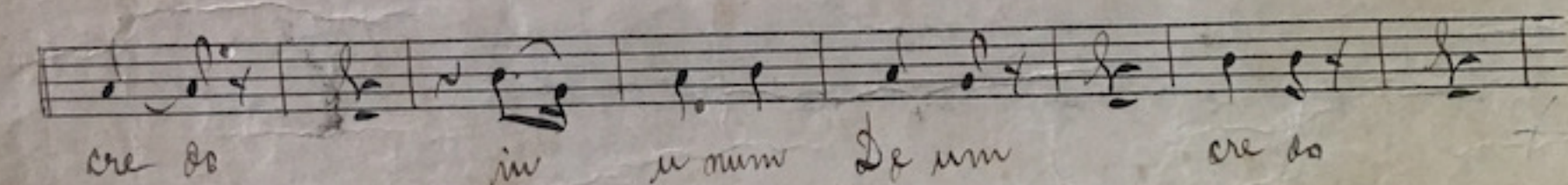
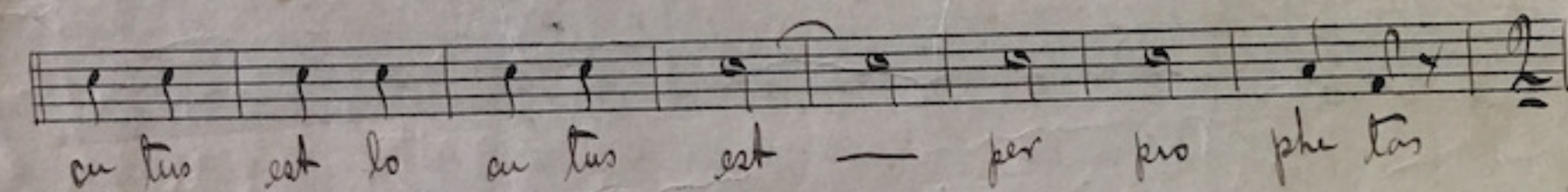
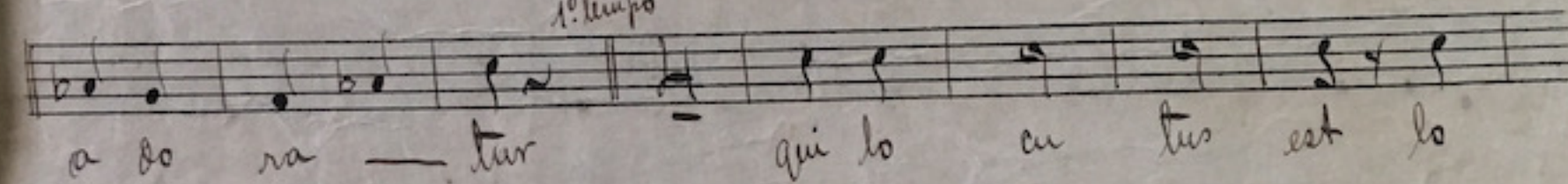


Bast. assai

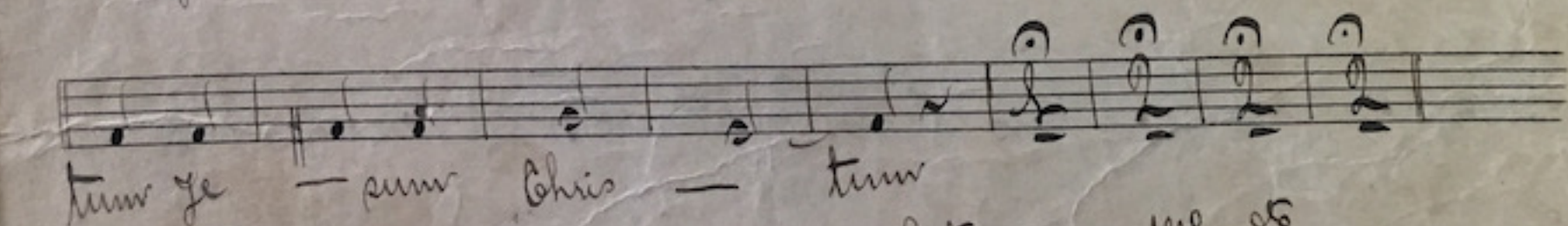
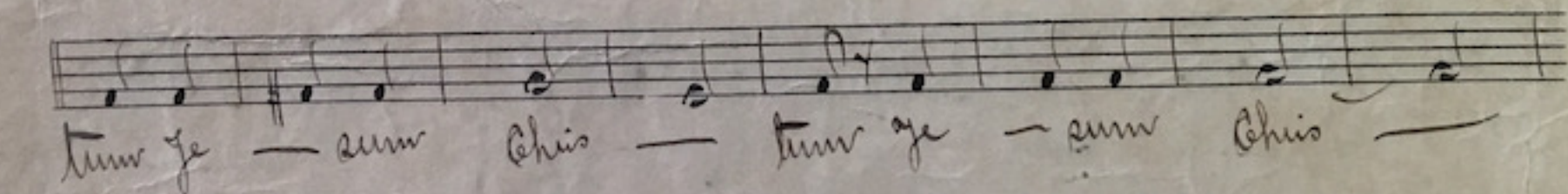
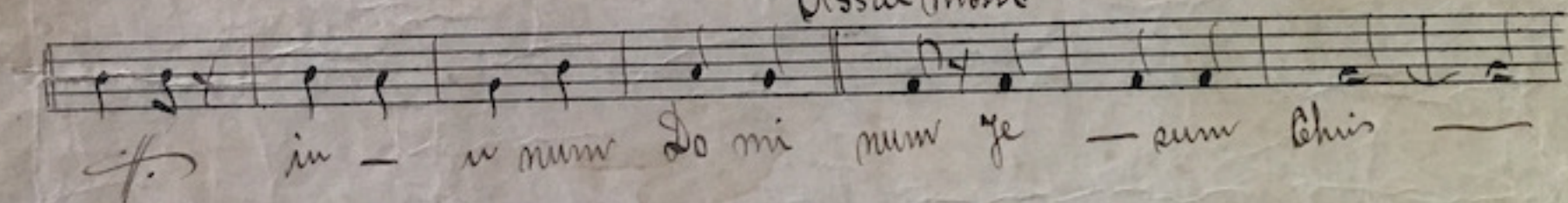
Grass. sost.



1. tempo



Assai mosso

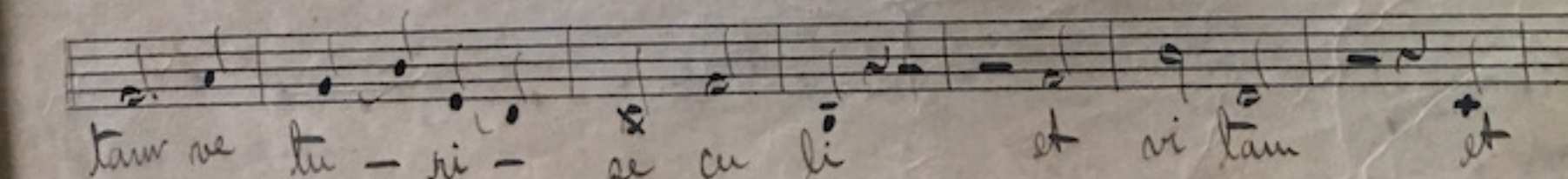
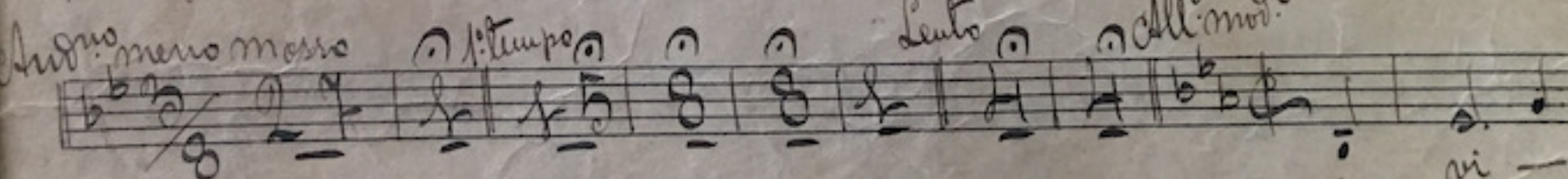


Chorus meno mosso

1. tempo

Lento

All. mod.





vi — tam ven tu — ri — se — cu — li ven tu ri se

cu li et vi — tam ven tu — ri — cu

li — ven — tu ri se cu li et men

*Grave (ind.)*  
et men Bre do in u num De um

*Prestissimo (in 2)*  
et men

*Sanctus And. Sant.*  
Sanctus *ff* San-

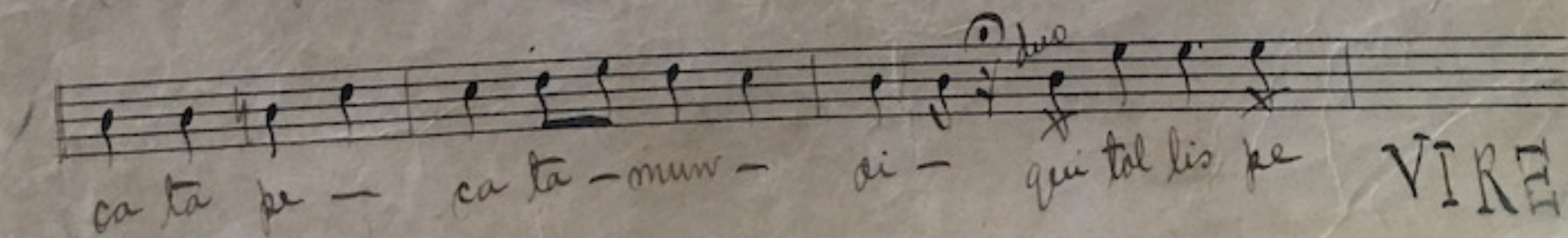
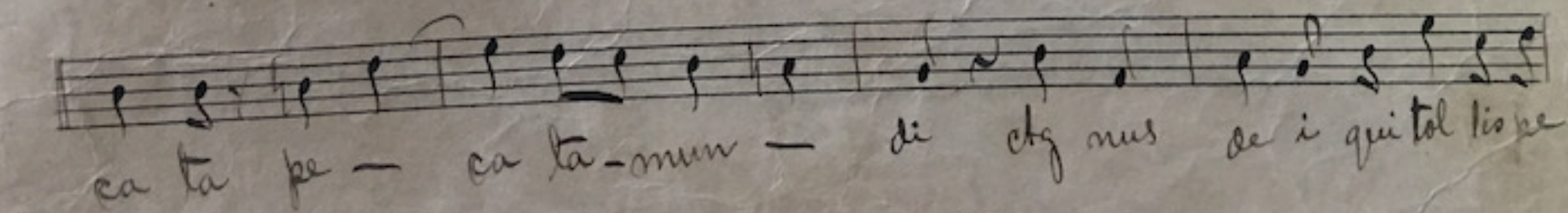
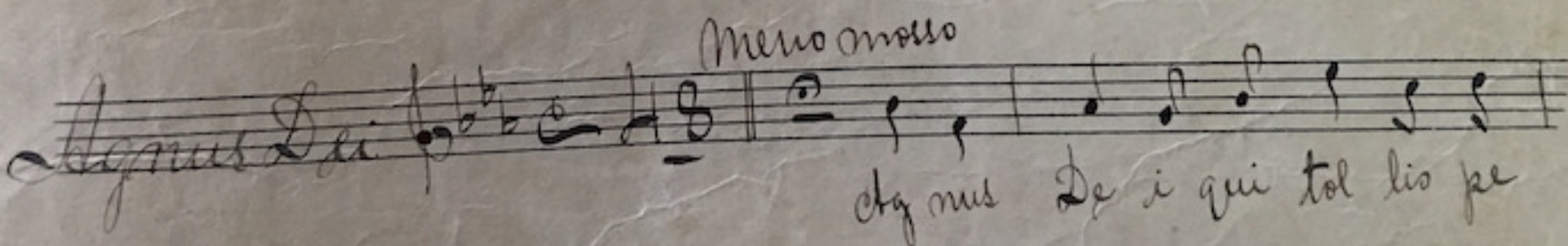
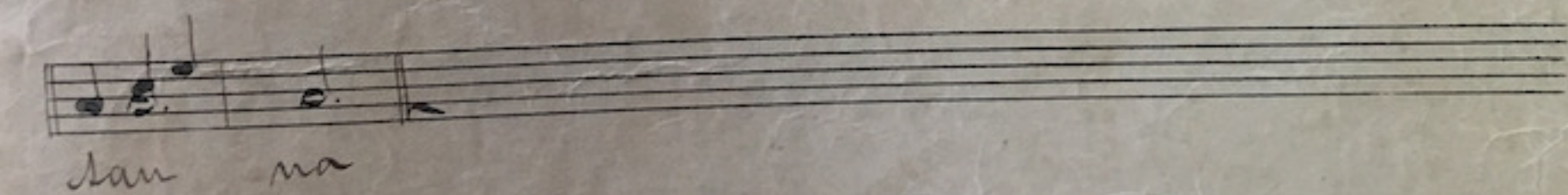
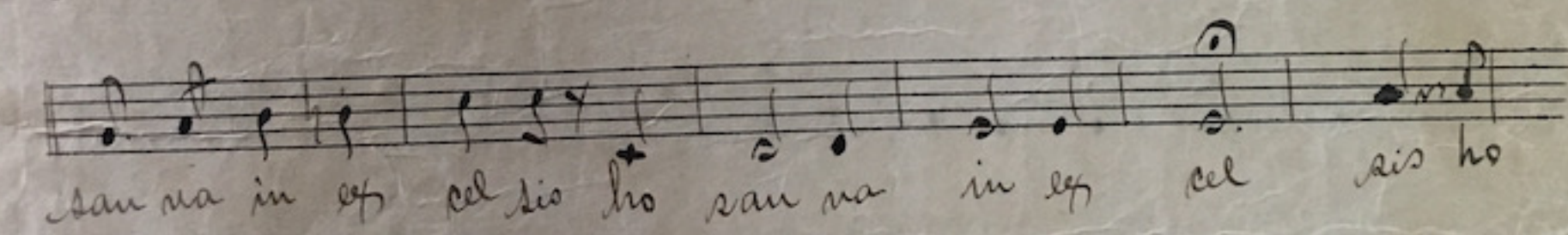
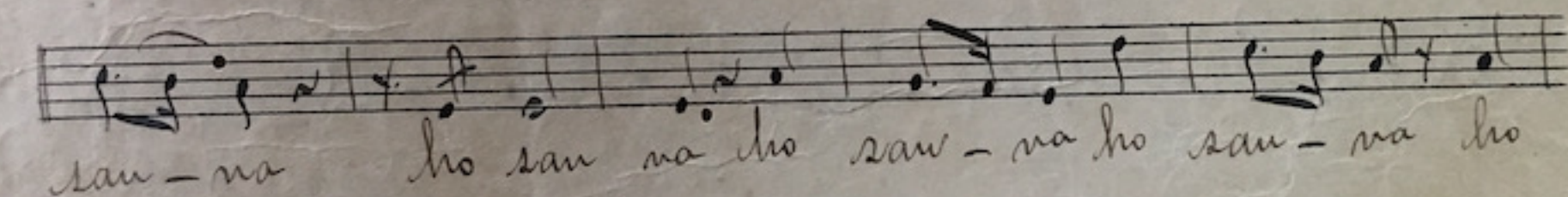
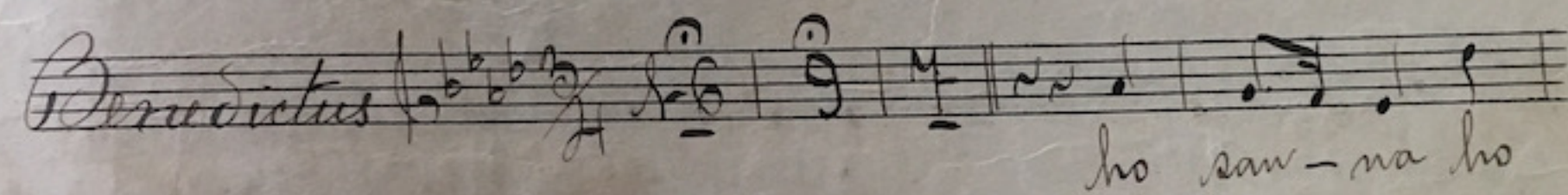
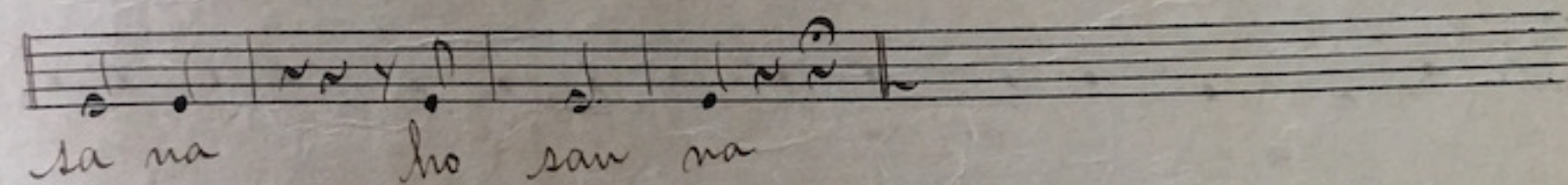
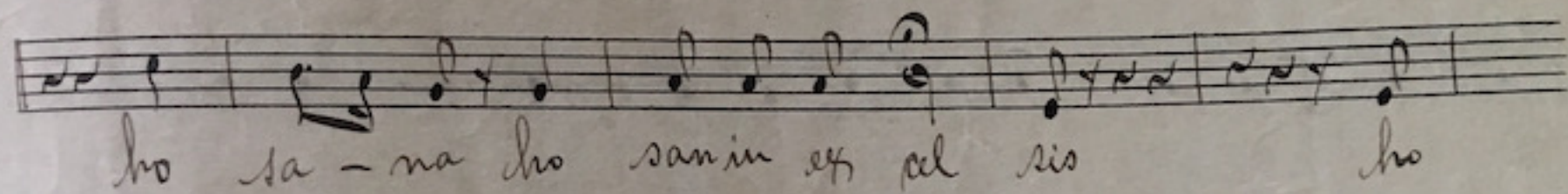
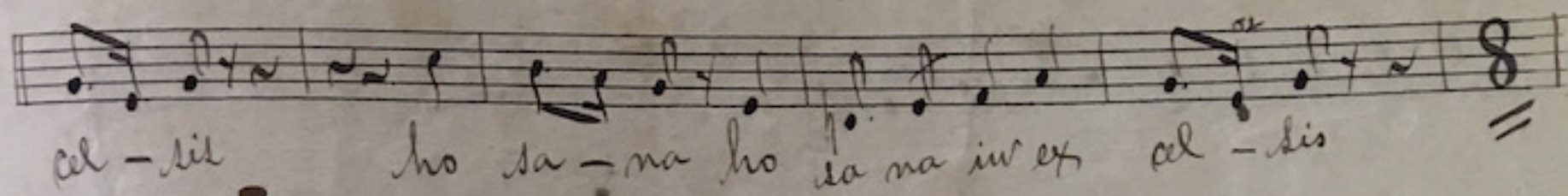
ctus *dim* Do mi — nus De us sa ba oth Sanctus

*ff* Do mi nus Do mi nus De — us Sa ba

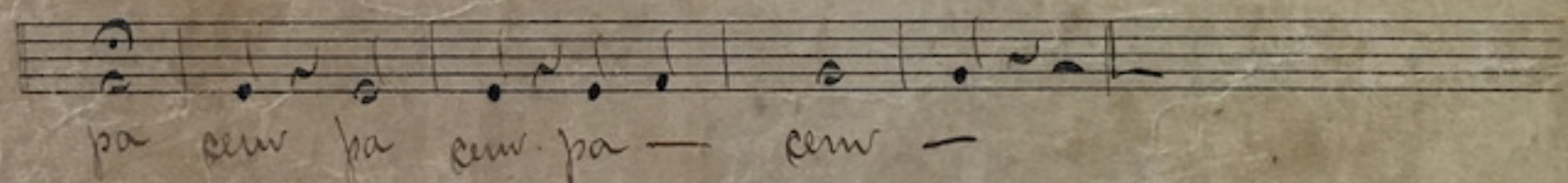
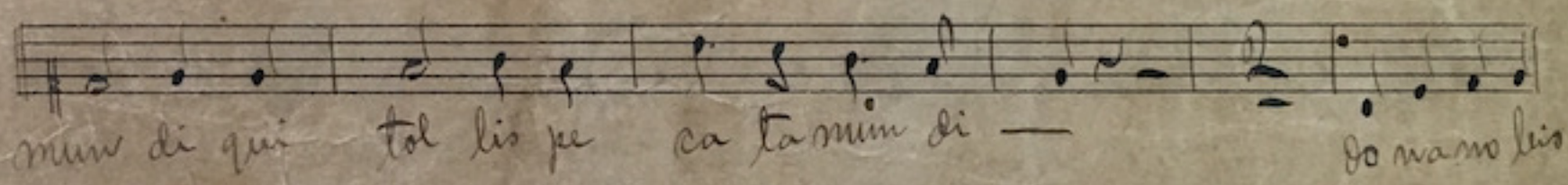
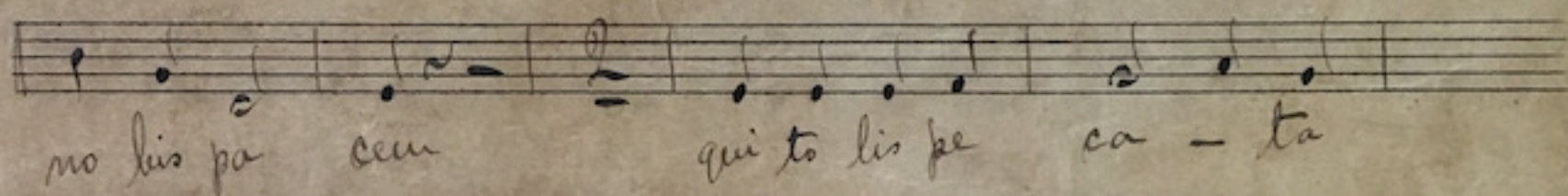
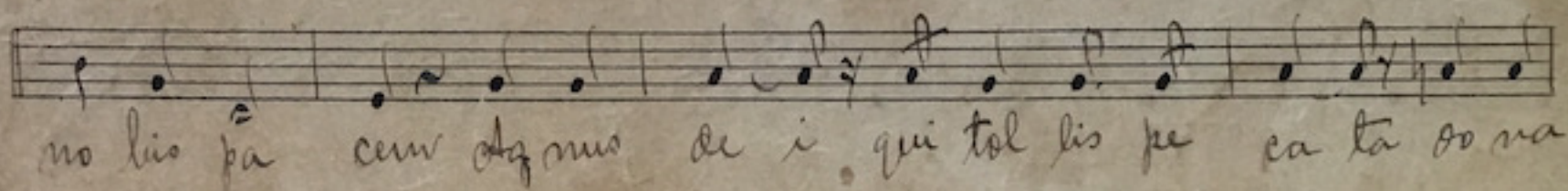
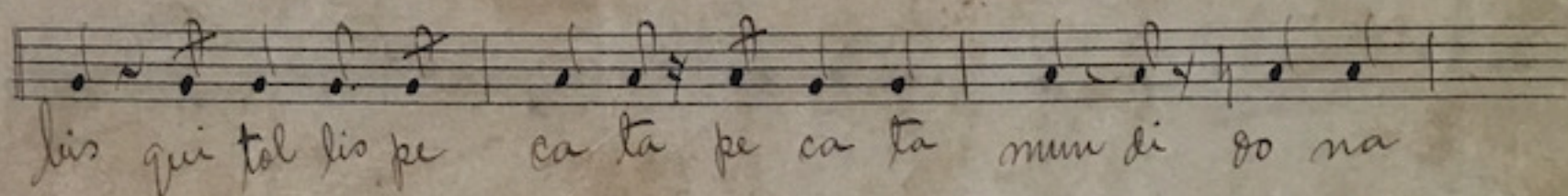
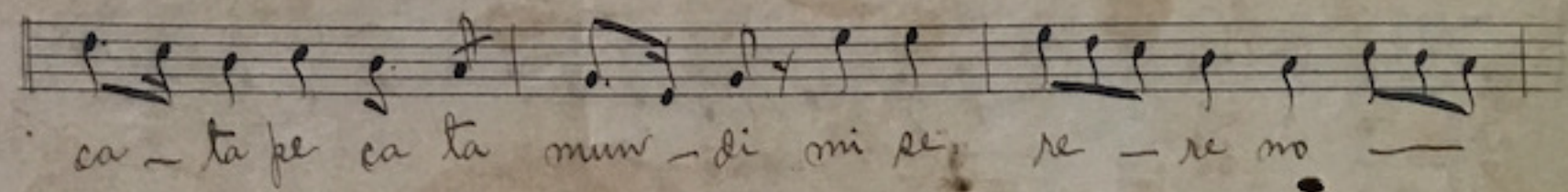
*Poco più mosso*  
eth Ple — ni *ff* ple ni sunt cel i et

*Meno mosso*  
ter — ra ho sa — na ho sa na in ex







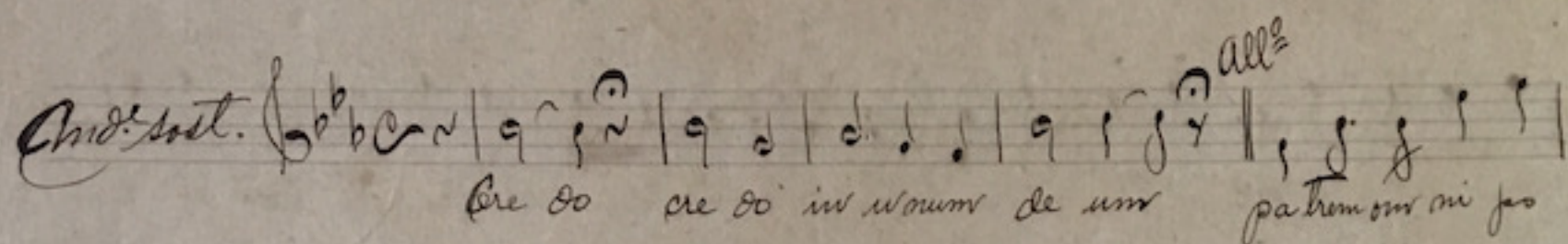


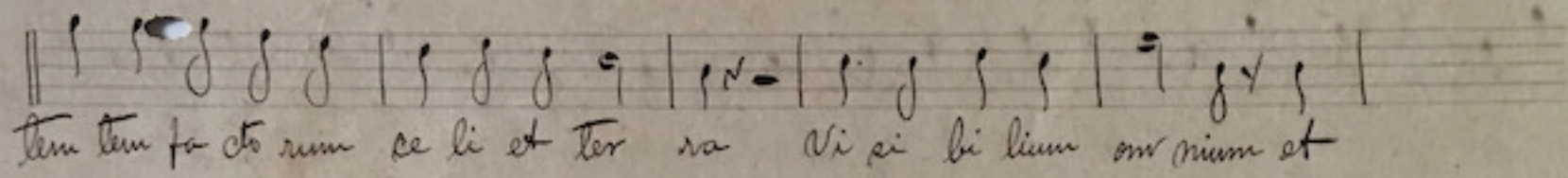
*Carion. Cuba*

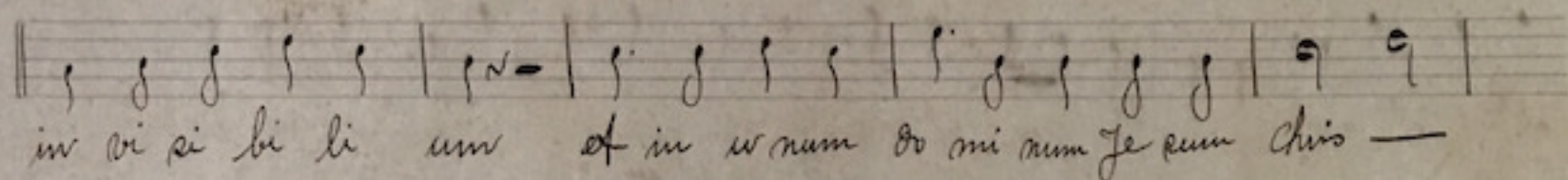


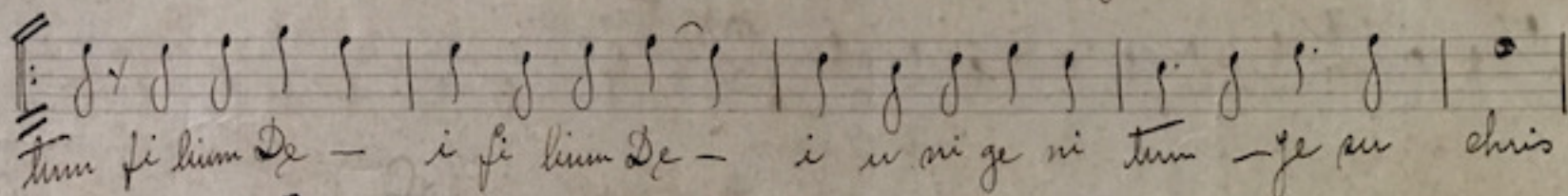
Tenor

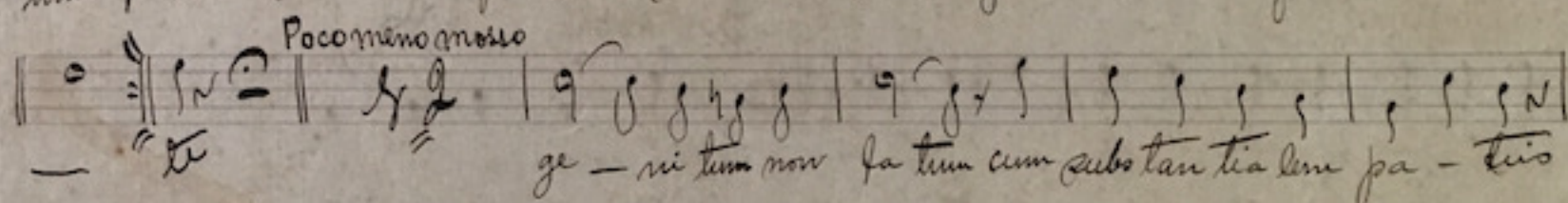
# Credo de Piccini

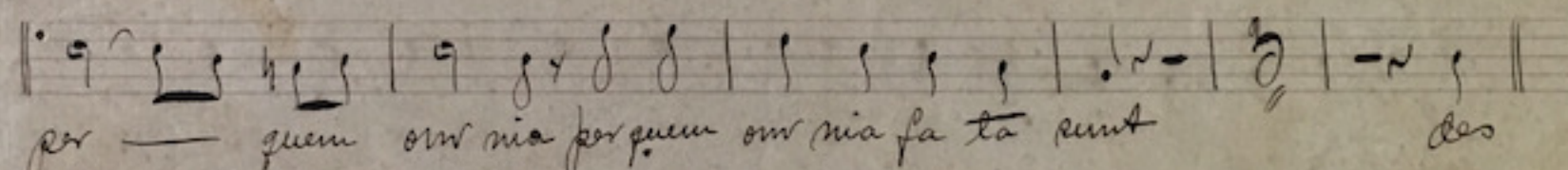
*And. sost.*  *all<sup>o</sup>*  
Cre do cre do in u num de um pa trem om ni po

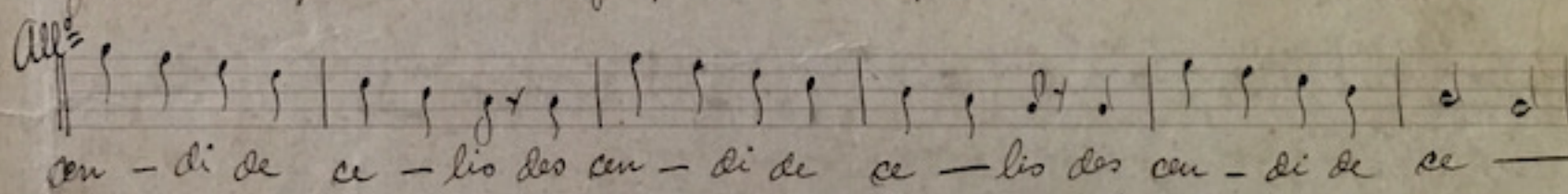
  
ten tem fa cto rum ce li et ter ra vi si bi li um om ni um et

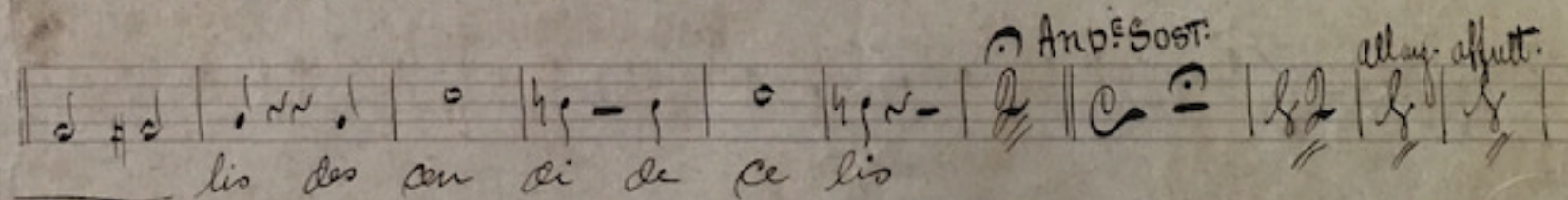
  
in vi si bi li um et in u num do mi num Je sum Chris —

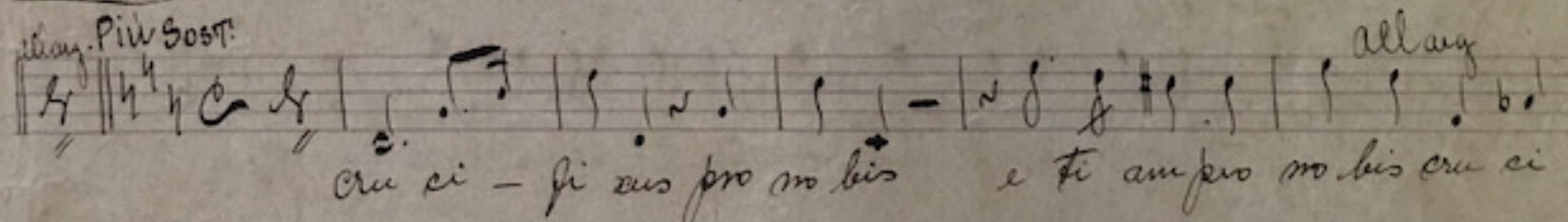
  
tum fi li um De — i fi li um De — i u ni ge ni tum — Je su Chris

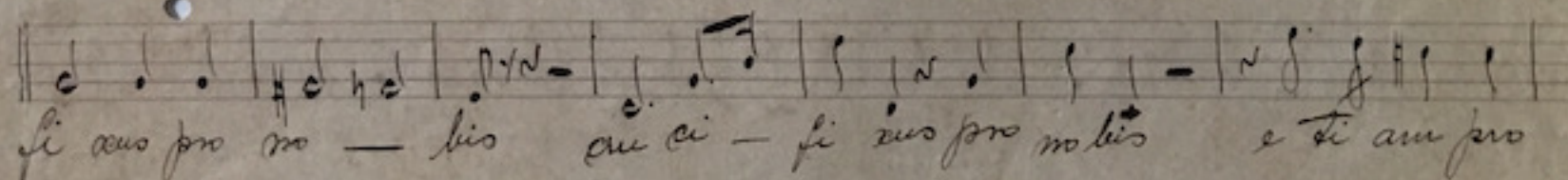
*Poco meno mosso*  
  
— ge — ni tum non fa ctum cum sub stan tia lem pa — tris

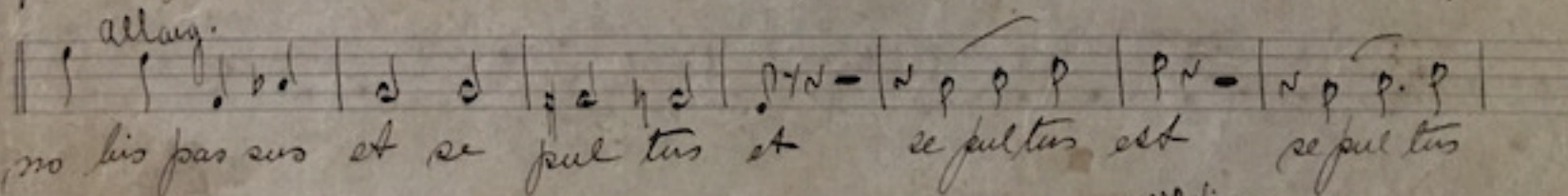
  
per — quem om ni a per quem om ni a fa ta sunt des

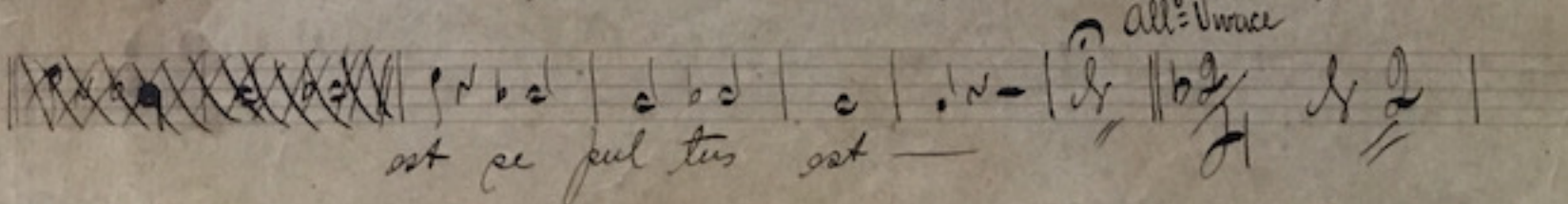
*All<sup>o</sup>*  
  
cen — di de ce — lis des cen — di de ce — lis des cen — di de ce —

*And. sost.*  
  
lis des cen di de ce lis

*allay. Più sost.*  
  
cre ci — fi us pro no bis e ti am pro no bis cre ci

  
fi us pro no — bis cre ci — fi us pro no bis e ti am pro

*allay.*  
  
no bis pas sus et se pul tus et se pul tus est se pul tus

*all: vivace*  
  
est se pul tus est —



et re-sur-rex-tis ter-tia di-e se-cum dum pei-ple-ras et as-  
cen-dit ad-ce-los se-de ad dex-te-ran pa-tris et i-te-rum  
ven-tu-rus ven-tu-rus est cum glo-ria ju-di-ca-re vi-vos et

mor-tu-os cu-jus re-gni non e-rit fi-nis *Lo stes. mov.* et in spi-ri-tum San-ctum

Do-mi-num et vi-vi-fi-ca-tum qui cum pa-tre et fi-li-o *GOST. ASSAI.*

si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur lo-cu-tus *Piu. GOST. anc.*

est lo-cu-tus est per pro-phetas *1. tempo* cre-do in u-num de-um

cre-do in-ve-ni-mus do-mi-num Je-su-m Chris-tum Je-  
-sum Chris-tum Je-  
-sum Chris-tum Je-  
-sum Chris-tum Je-  
-sum Chris-tum Je-

Et u-nam San-ctam San-ctam cae-li cam et u-nam

San-ctam cae-li cam et a pos-to-li cam - e-lec-tam et u-nam

San-ctam e-le-ci-  
u-num ba-tis-ma

*allarg.* *meno mosso* *affett.* *allarg.* *allarg.* *allarg.*



*affett.* *allarg.*  
con fi te or con fi te or in re mi sis sionem pe - ca to rum con

fi te or con fi te or in re mi sis sionem pe - ca to rum in

*Poco Più* *allarg.*  
re mi sis - sionem pe ca to - rum con fi te or bap tis - ma in re - mis si

*meno* *allarg.*  
o - nem pe ca to - rum pe ca to - rum con fi te or ba tis -

*allarg.* *meno* *Lento*  
ma in re mis si o - nem pe ca to - rum pe ca to - rum

*ALLEGRO*  
Et vi - tam ven tu - ri - se cu li ven

tu - ri - se - cu - li ven tu ri se cu li et - vi -

tam ven - tu - ri se - cu li ven - tu ri se cu li

*grave (in H)* *Proteus (in 2)*  
A men A men cre do in u num De um A

*and. marc.*  
men **Sanctus** Sanctus

San - tus Do mi nus de us sa ba oth Sanctus Do mi

*Poco Più mosso* *vall*  
nus Sanctus de - us sa ba oth ple - ni ple ni sunt



*Allegro* *allor* *MENO MOSSO*  
a di-ter-ra Be-ni-gnus a li et ter-ra glo-ri-a tu-a ho-sa-na ho-

sa-na ho-sa-na in ex-cel-sis ho-sa-na ho-sa-na ho-sa-na in ex-

cel-sis ho-sa-na ho-sa-na in ex-cel-sis ho-sa-na ho-sa-na ho-

sa-na in ex-cel-sis ho-sa-na ho-sa-na in ex-cel-sis *Meno*

ho-sa-na ho-sa-na *Ant. Cant.* *Benedictus*

*Piu mosso* *And. sost.* *Allegro*  
ho-sa-na ho-sa-na ho-sa-na ho-

sa-na in ex-cel-sis ho-sa-na in ex-cel-sis ho-sa-na

*Agnus Dei* *And. sost.* *And.*  
A-gnus de-i qui tol-lis pe-

ca-ta qui tol-lis pe-ca-ta pe-ca-to-mun-di mi-se-

*rall.* *Allegro*  
re-re mi-se-re-re no-bis A-gnus de-i qui tol-lis pe-

ca-ta qui tol-lis pe-ca-ta qui tol-lis pe-ca-to-mun-di mi-se-re-re no-

*MENO MOSSO*  
bis A-gnus de-i qui tol-lis pe-ca-to pe-ca-to-mun-di A-gnus



de i qui tol lis pe ca ta pe — ca ta mun — di — qui tol lis pe

ca — ta pe ca ta mun — di mi se re re no — bis qui tol lis pe

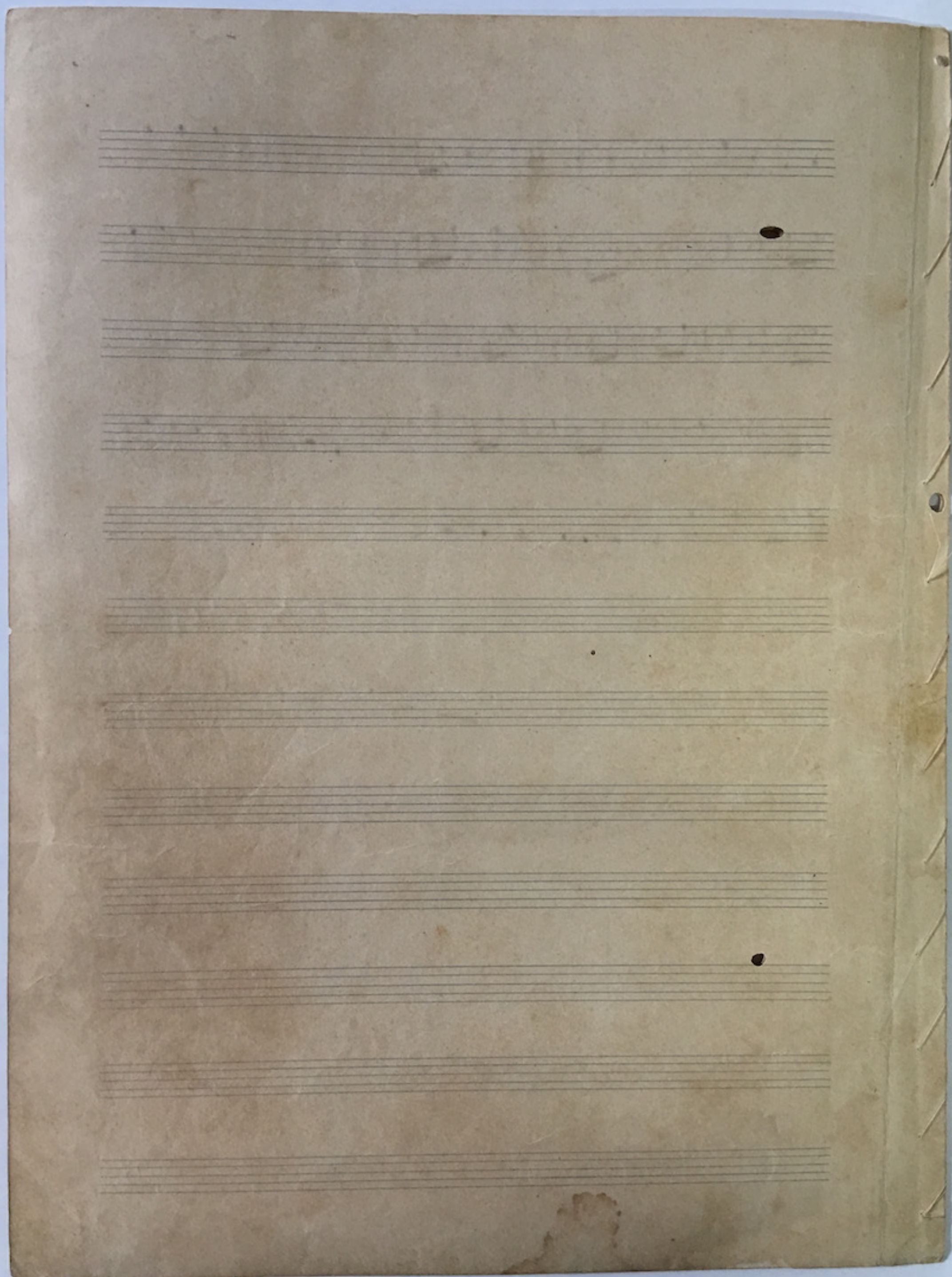
ca — ta pe ca ta — mun — di do na no bis pa cem Ag nus —

de — i qui tol lis pe ca — ta do na — no bis pa cem do na no bis

*Lento*  
pa — — — — — am pa am pa — — — — —

*Lento*  
Largo. Caba - Suanatingue







Baixa

## Messa Solenne

S. Vicini

*And. fort.* Ky-ri e e-lei-son e-lei-son e-lei-son e-

le-i-son Ky-ri e e-lei-son e-lei-son e-

le-i-son Ky-ri e e-lei-son Ky-ri e e-lei-son

le-i-son e-lei-son Ky-ri e e-lei-son

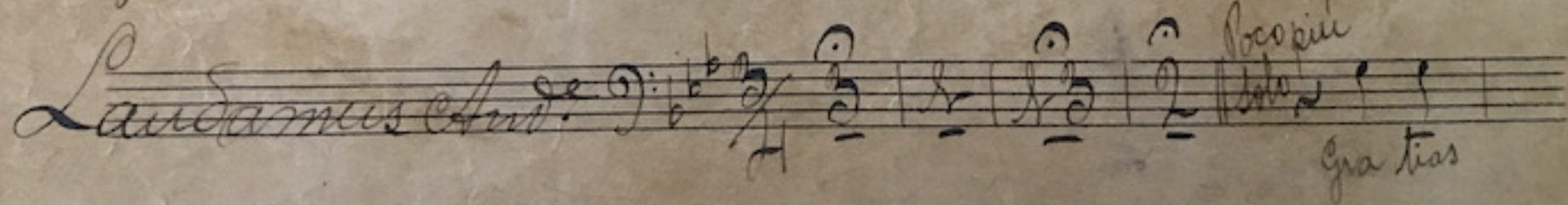
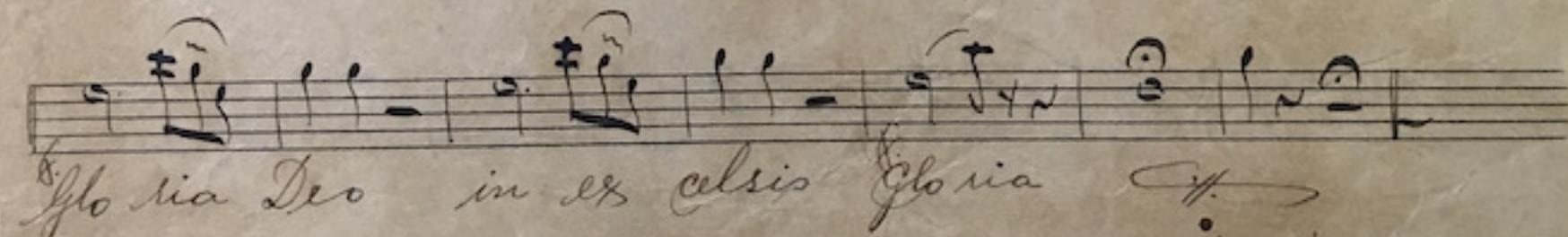
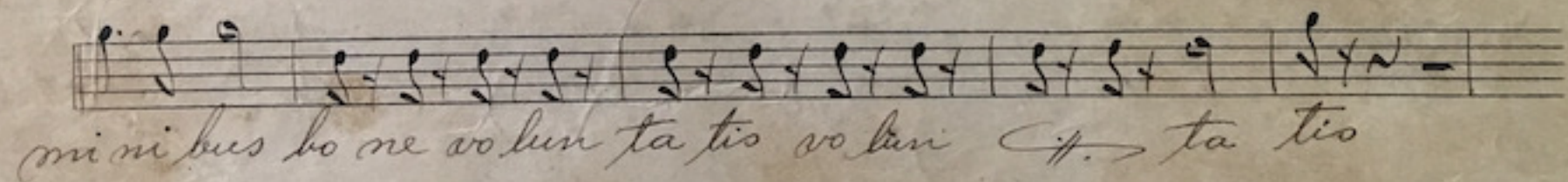
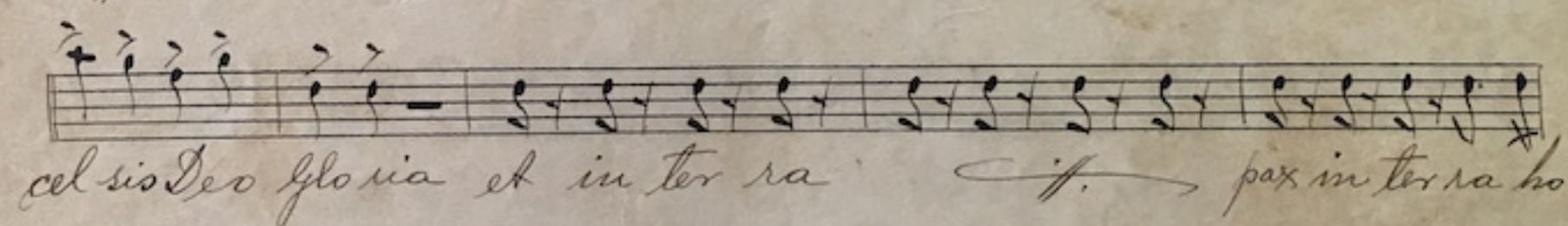
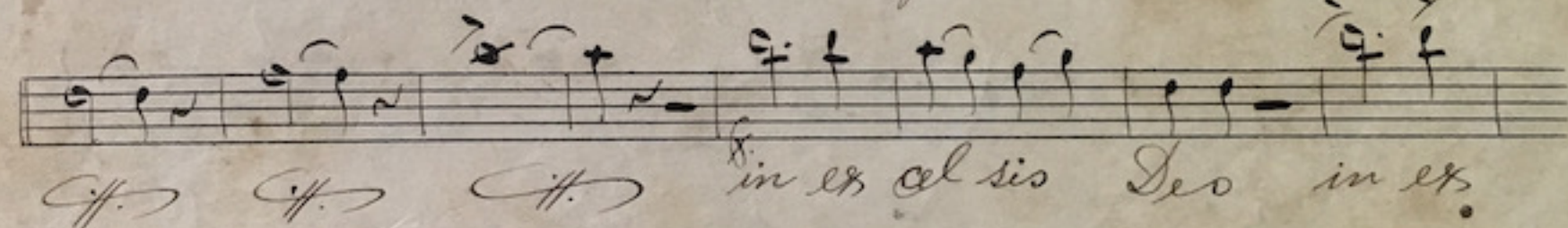
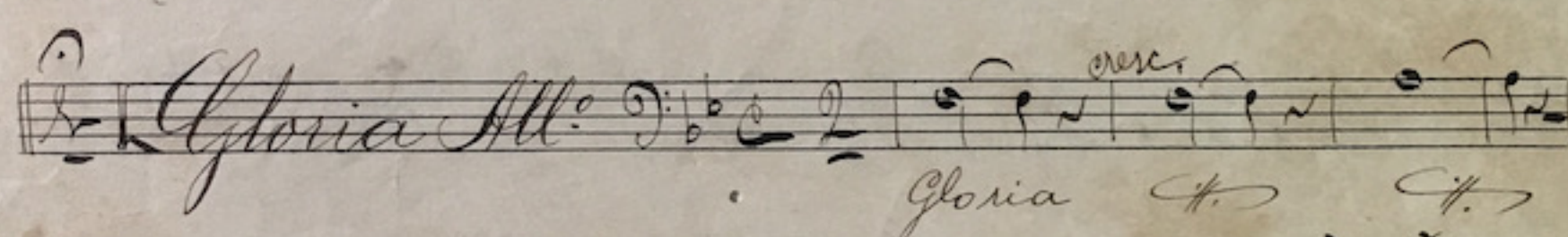
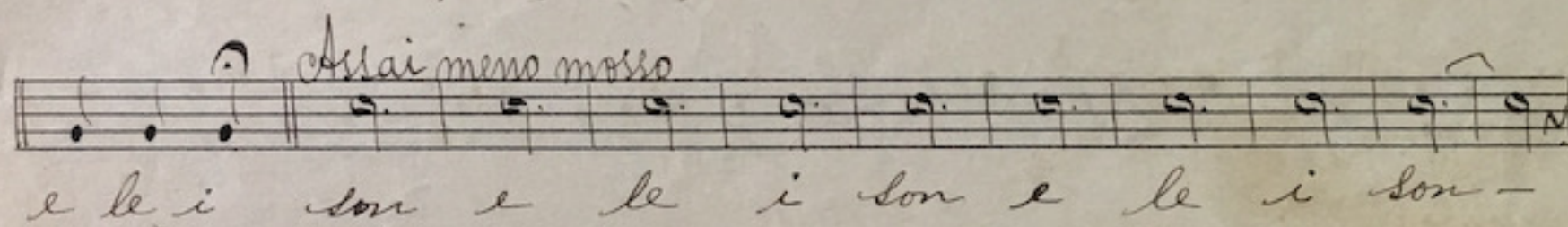
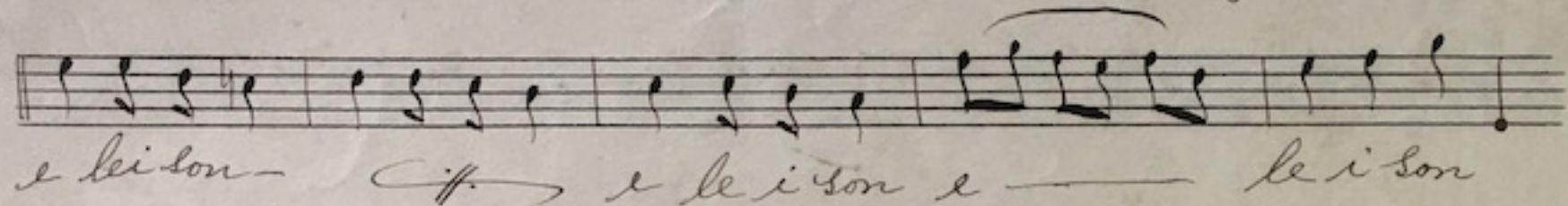
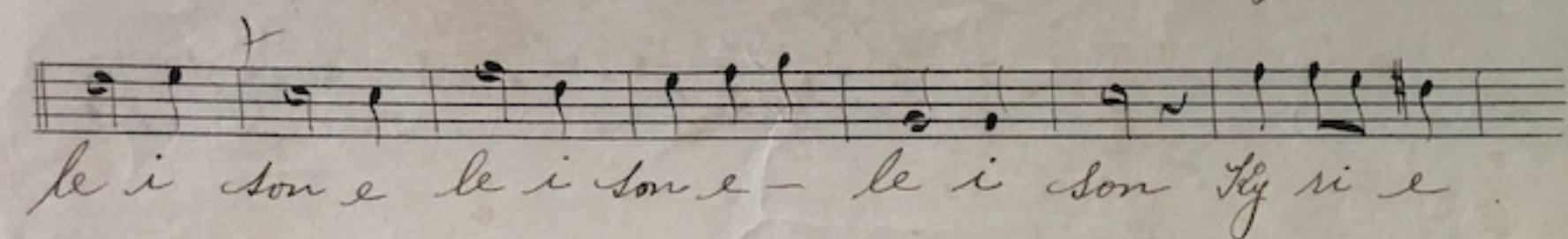
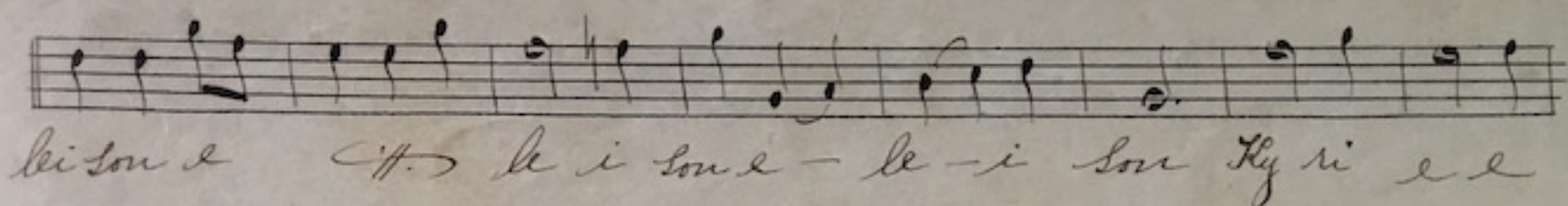
*allarg.* Ky-ri e e-lei-son e-lei-son Ky-ri e e-lei-son

*allarg.* Ky-ri e e-lei-son e-lei-son Ky-ri e e-lei-son

*meno mosso* Ky-ri e e-lei-son e-lei-son e-lei-son e-

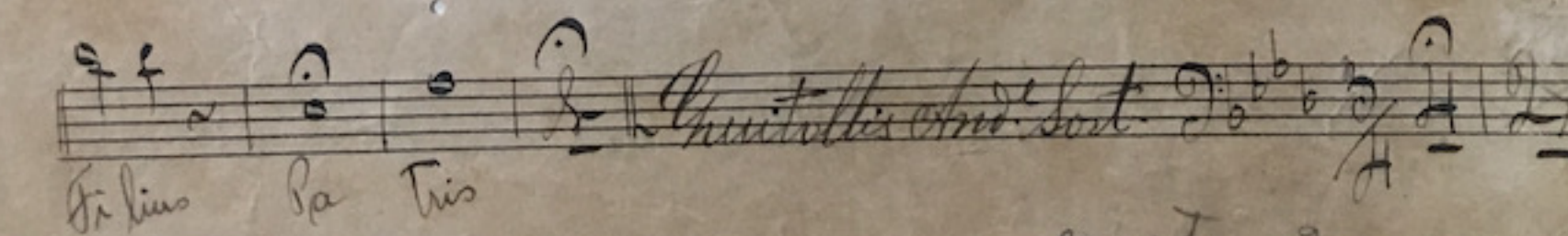
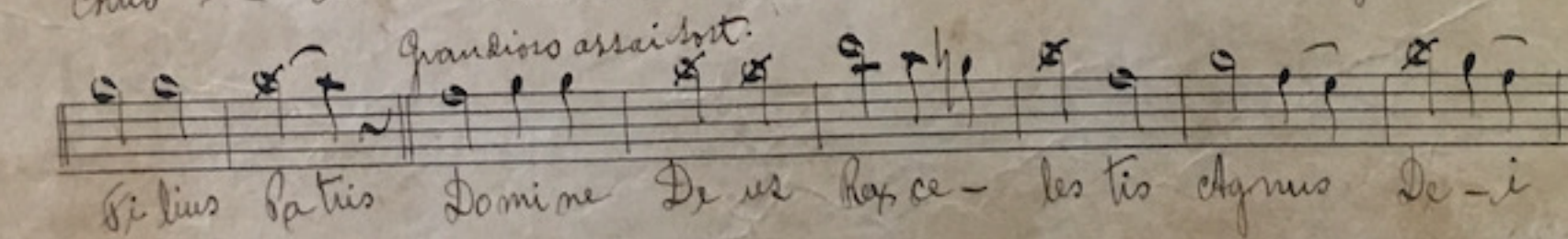
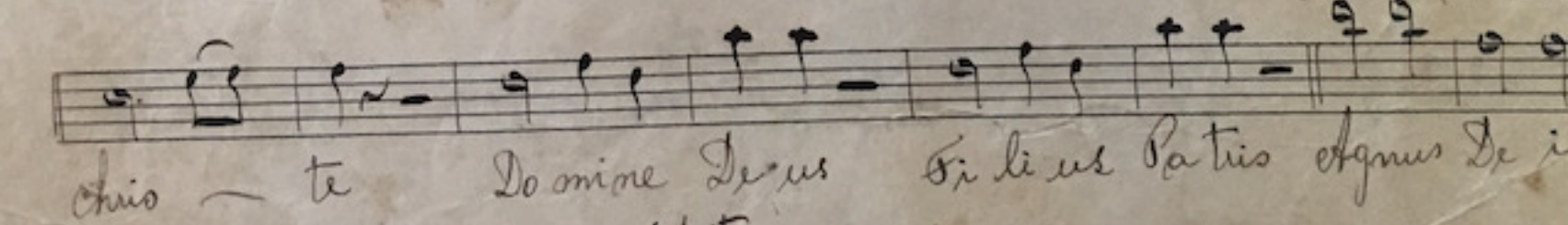
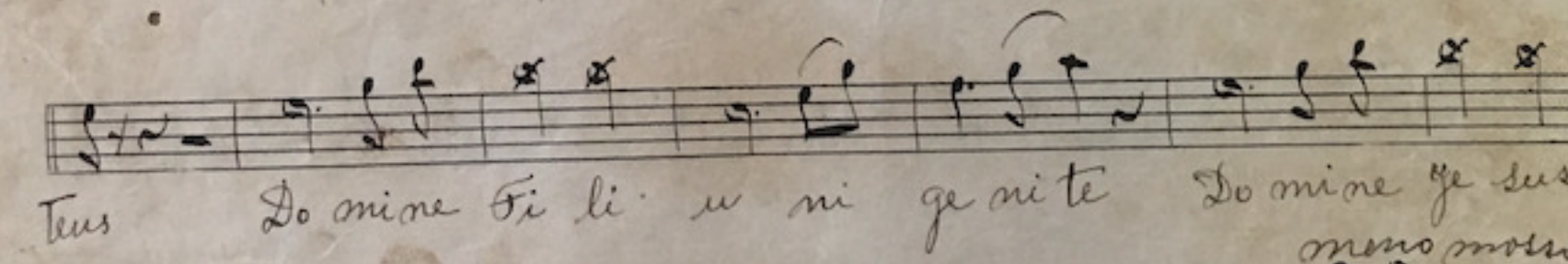
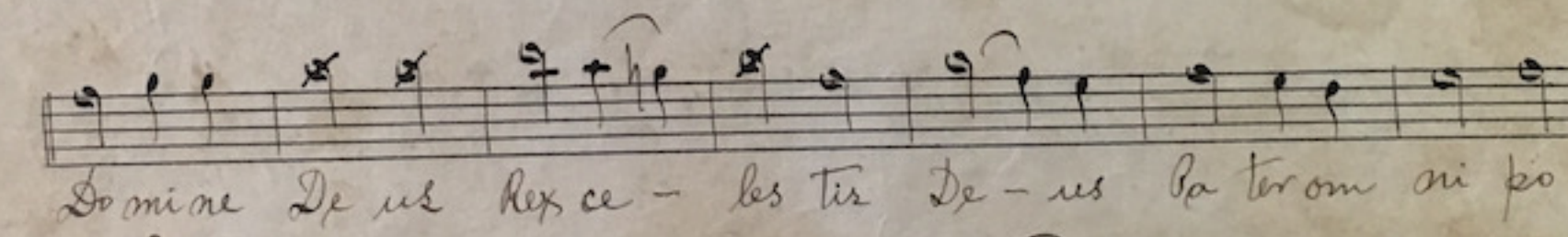
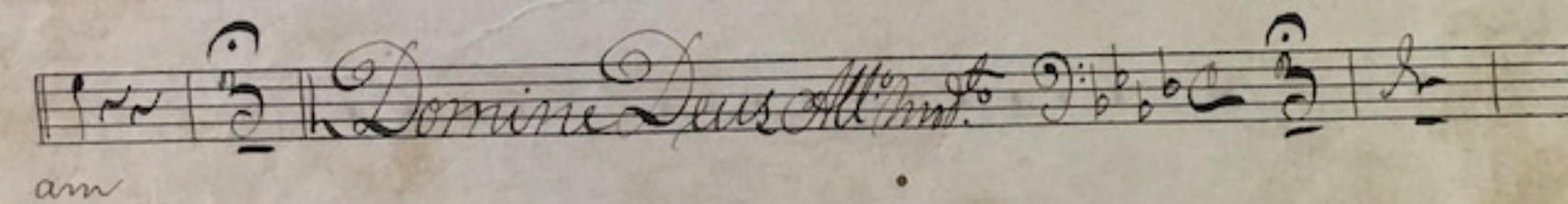
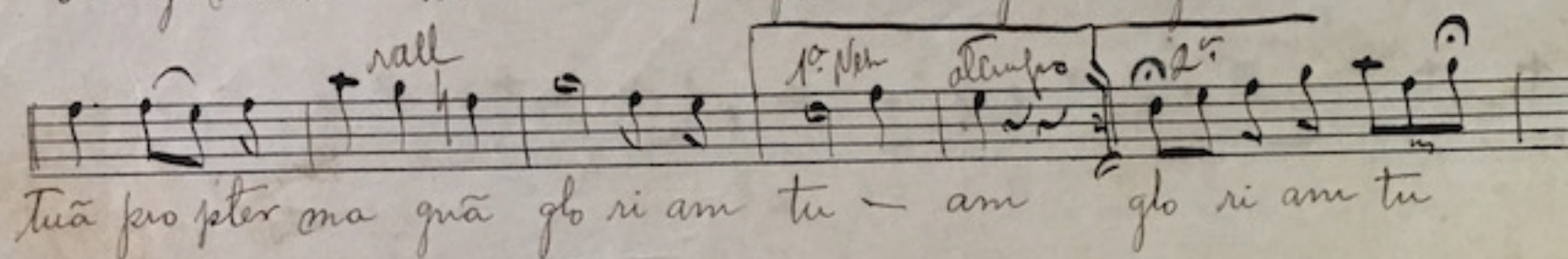
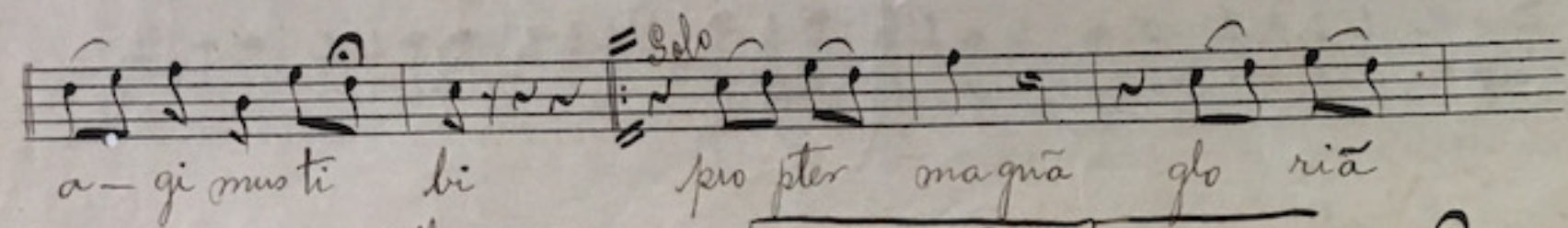
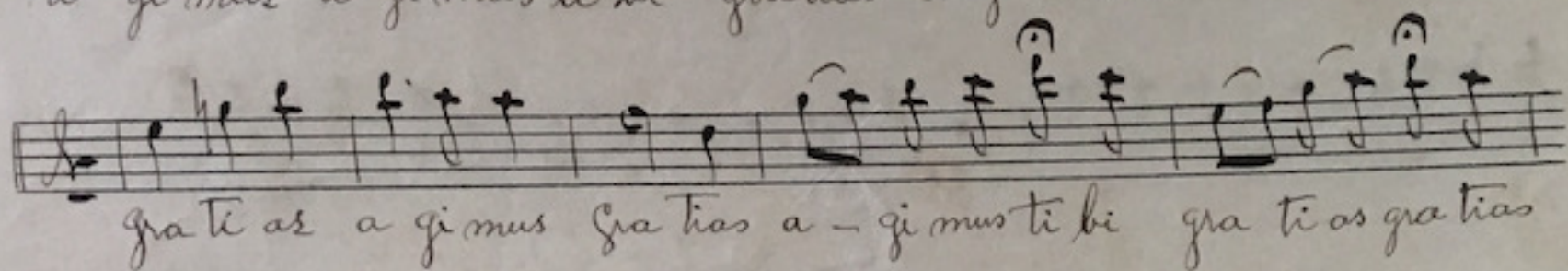
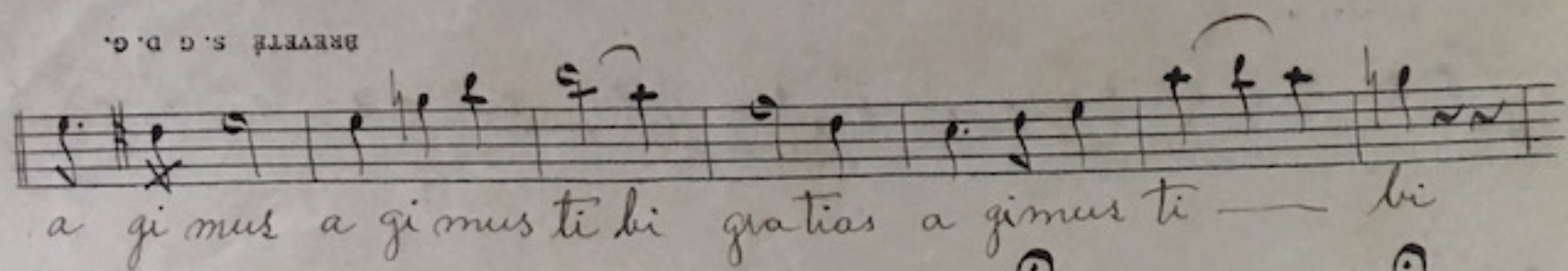
*rall. atempo* Ky-ri e e-lei-son e-lei-son Ky-ri e e-



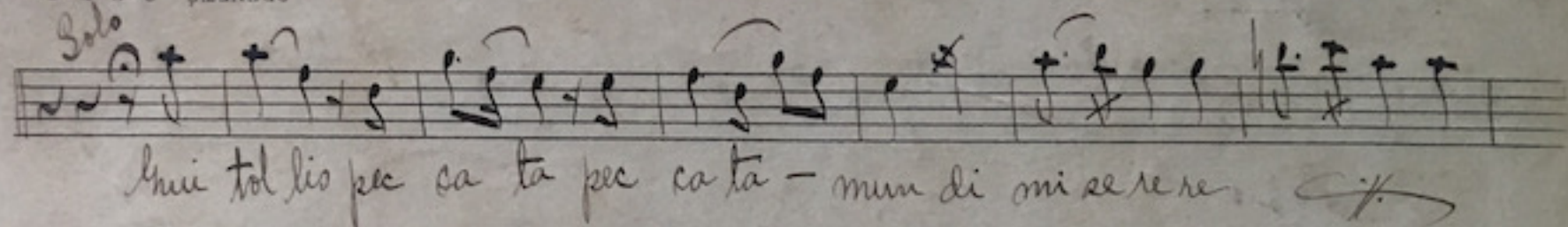


Gratias

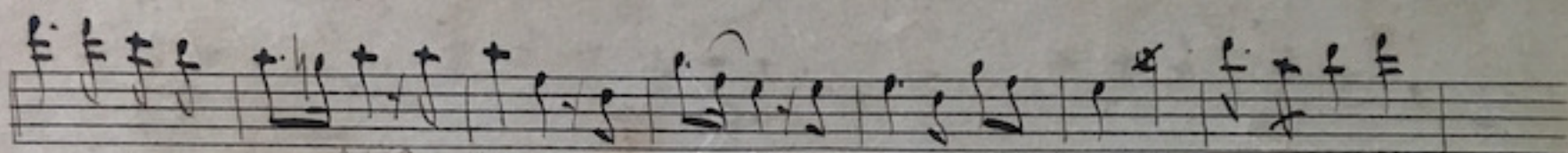




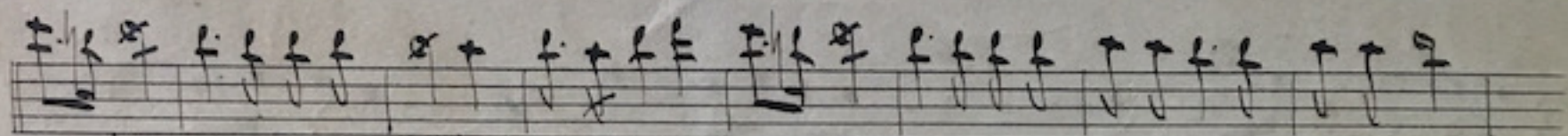




Qui tol lis pec ca ta pec ca ta - mun di mi se re re.

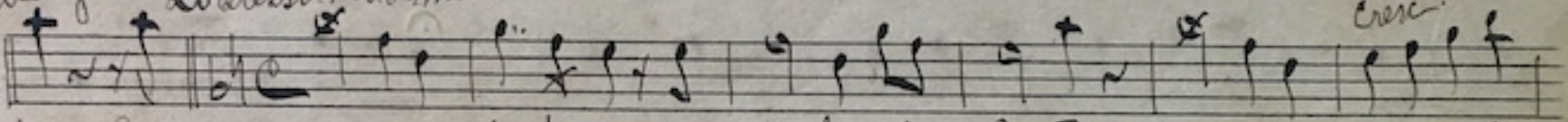


no - bis Qui tol lis pec ca - ta pec ca - ta mun di mi se re re

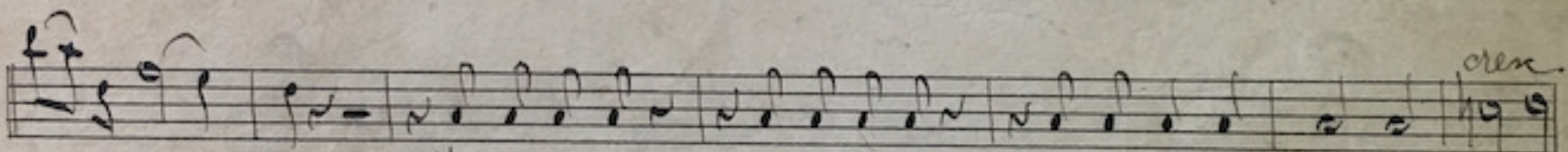


no - bis mi se re re no bis mi se re re no - bis mi se re re no bis mi se re re no

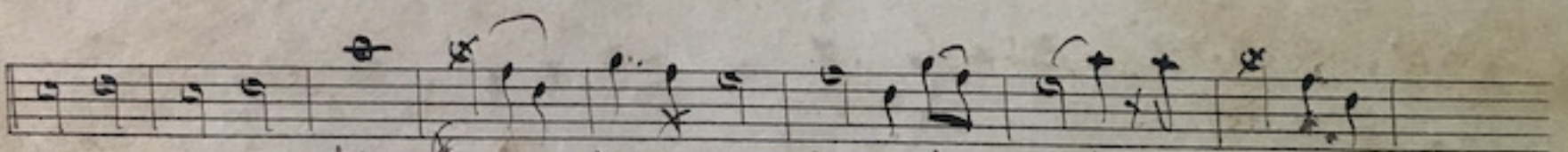
*Allarg. Lo stesso movimento.*



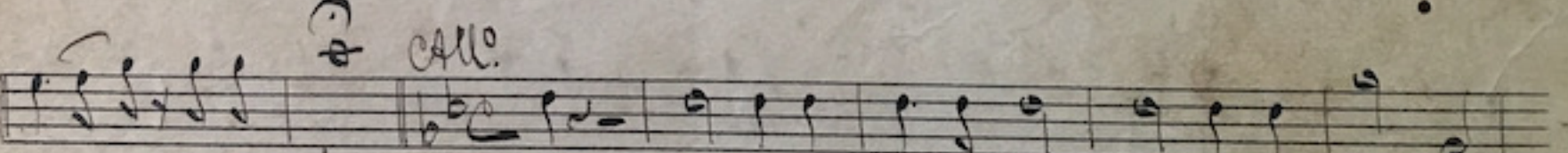
lis Qui se des ad dex te ram ad dex te ram Pa tris sus ci pe de pre ca ti



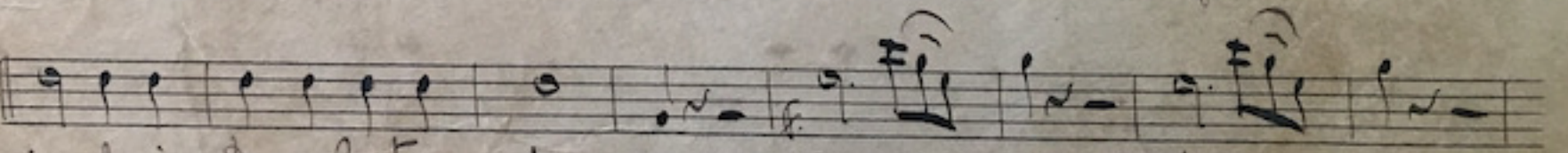
o nem nos - tram mi se re re. *cresc.* ubi se re re no bis mi se



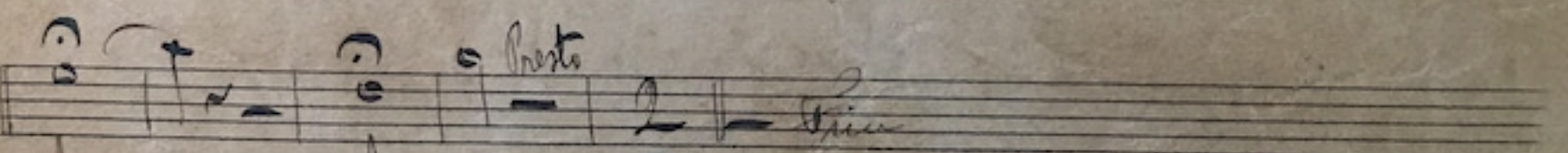
re re no - bis Quoniam tu so lus tu so lus Sanctus tu so lus etc.



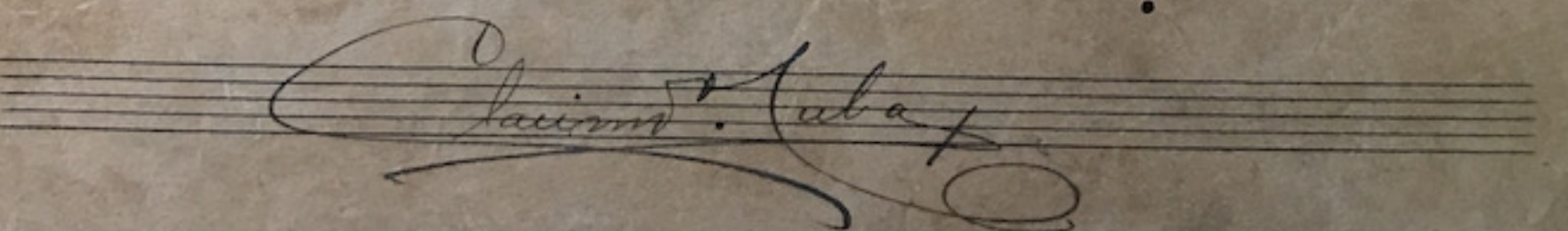
tis si mus Je su chris te cum sac to spi ri tu in glo ria De i



in glo ria De i Pa tris et men Glo ri - a De - o

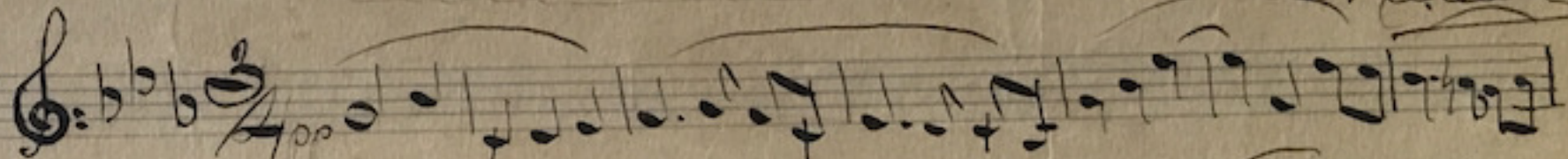


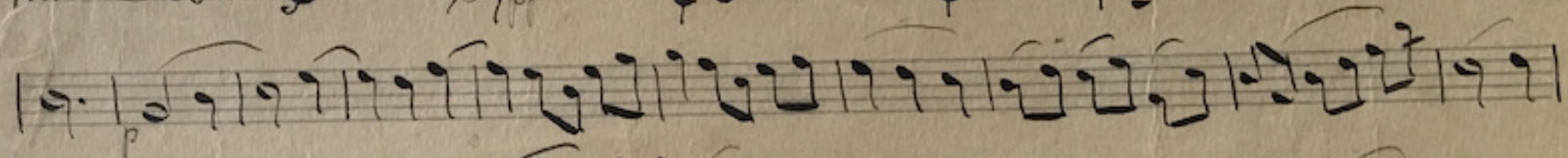
et men et men

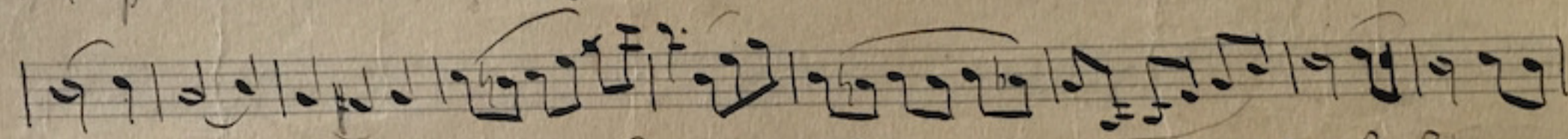


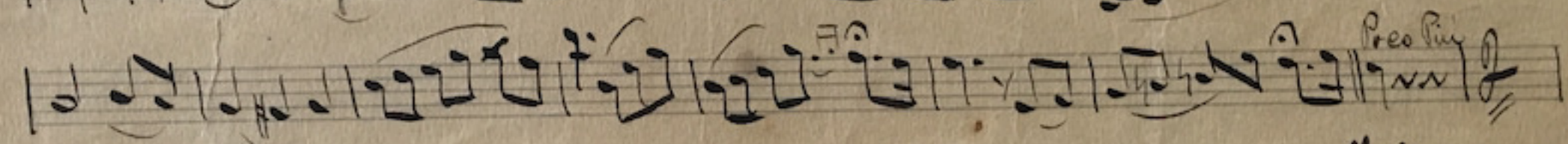


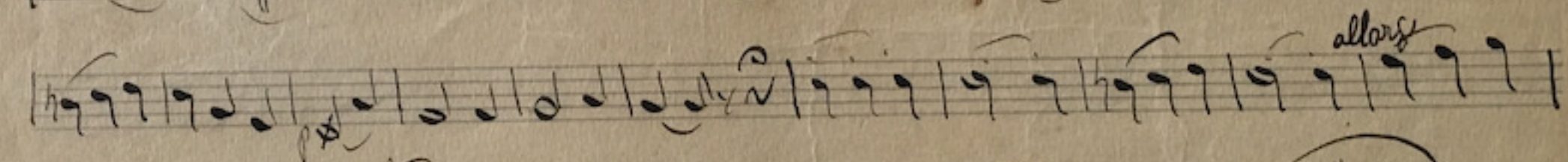
1<sup>o</sup> Violino "Messa Solenne" S. Fecini  
ar. Aleu

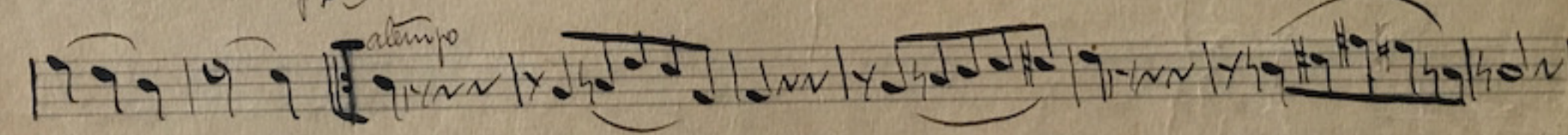
And<sup>te</sup> Sost. 

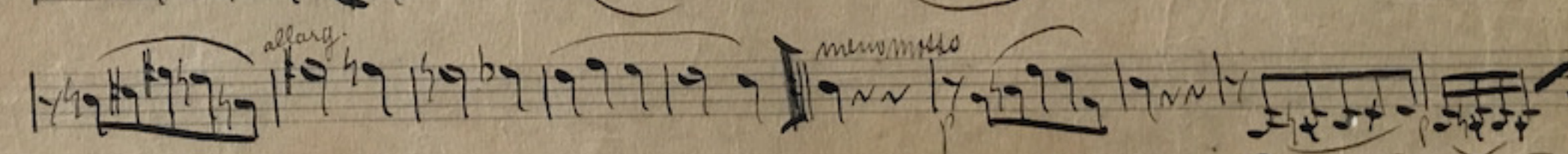


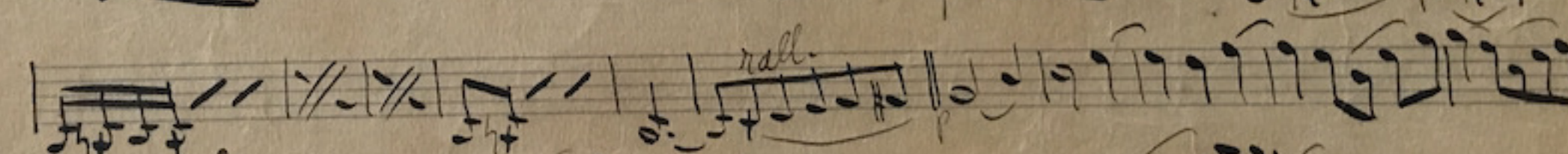


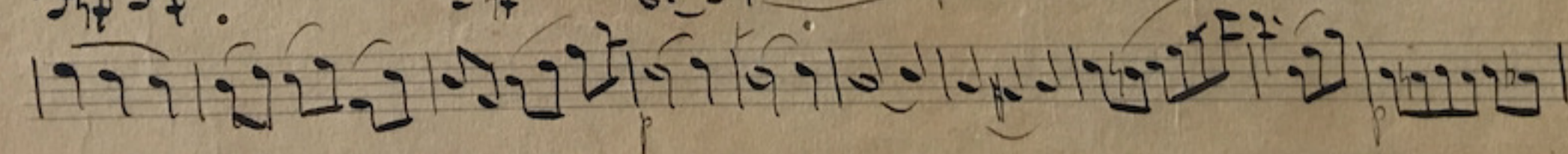




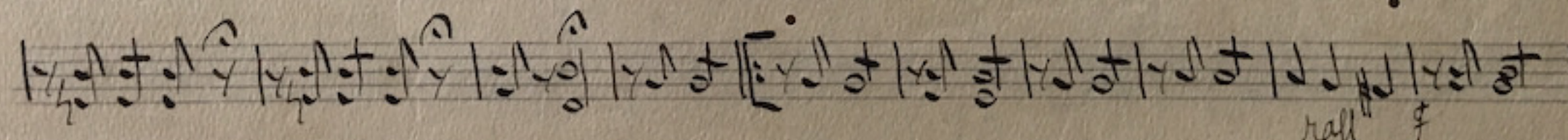
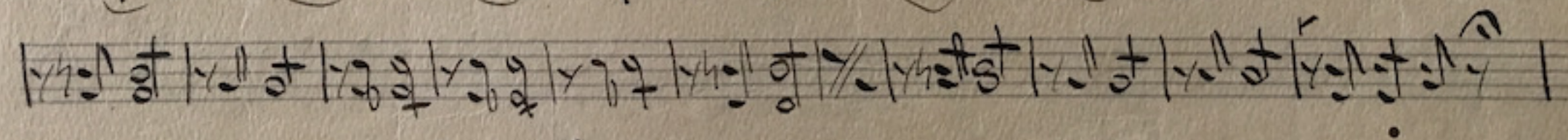
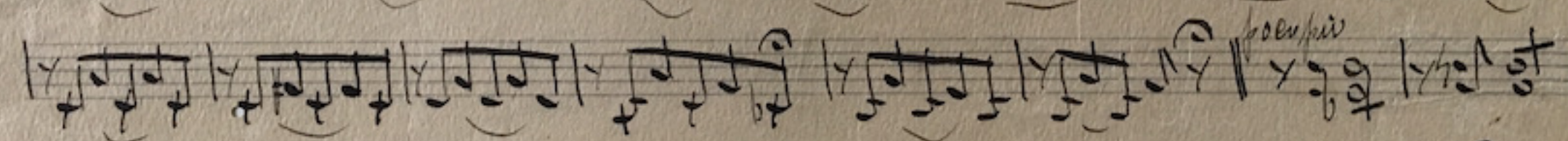
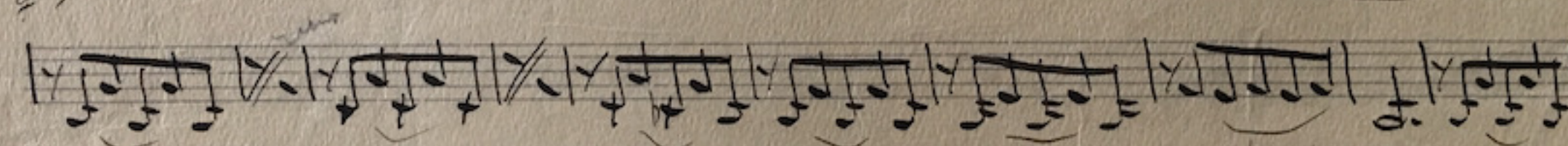
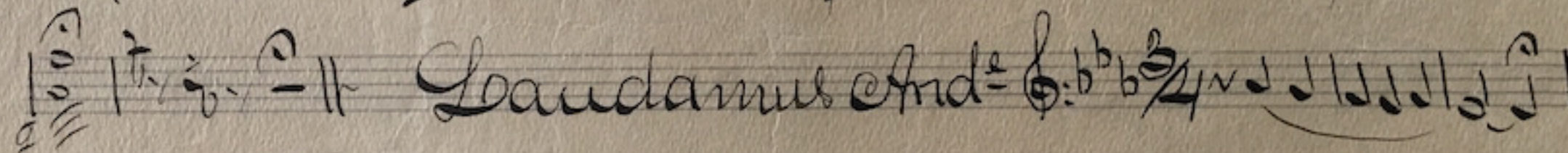
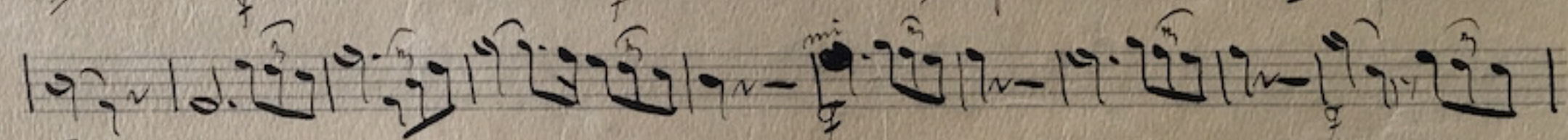
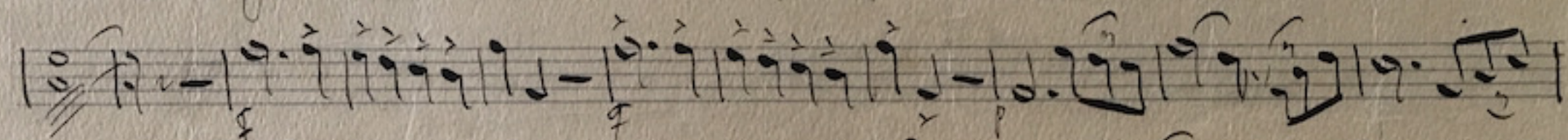
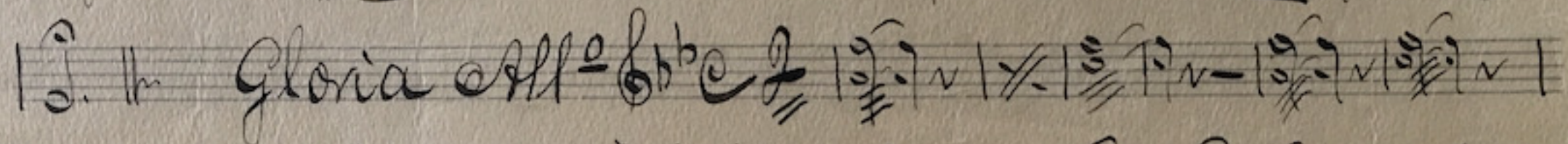
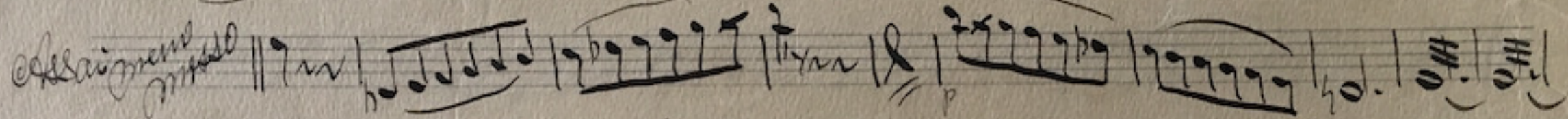
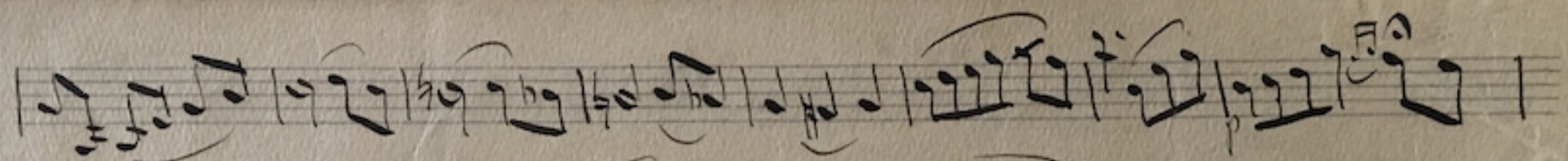












*Gra*



*1<sup>a</sup> tempo* *2<sup>a</sup>* Domine Deus

*All<sup>o</sup> And<sup>te</sup>*

*meno mosso*

*Grandioso* *Sest.*

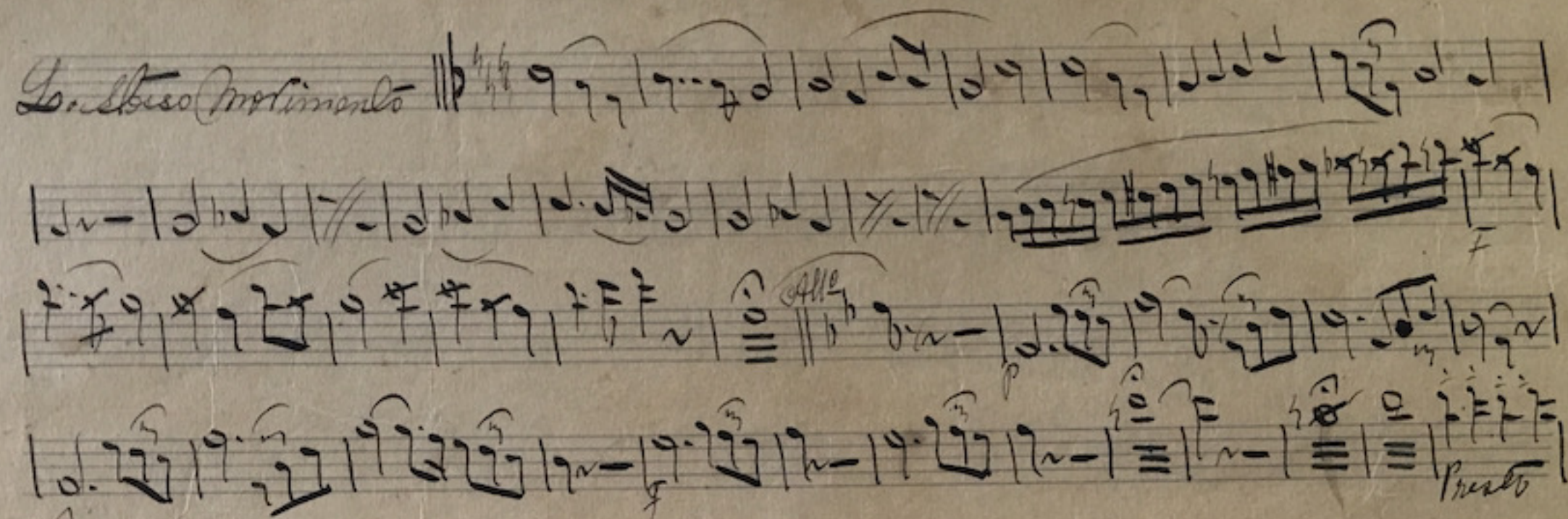
*Guitallis And<sup>te</sup> Sest.* *mar*

*ff*

*allarg<sup>o</sup>*

Vire Presto





*Fin*

*4 de Fevereiro de 1910*

*Jaime F. Luba*



1<sup>o</sup> Solino

Credo

*S. Fricini*

*archibacillus* *leidy*

And. Sost.

119

Recomendo moço

Massi nuovo rosso

All:-

Pir

Tom  
Ad. Guild  
Int. G.

ans

allarg

affat.

allarg.

Import

allard

Stamp

allarg.

Alfred

pp.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Sort. anai* (Staff 3)
- biuanc.* (Staff 3)
- 10. tempo* (Staff 3)
- Assai meno* (Staff 4)
- piu* (Staff 4)
- allarg.* (Staff 5)
- arco meno meno* (Staff 5)
- affett.* (Staff 6)
- allarg.* (Staff 6)
- allarg.* (Staff 7)
- allarg.* (Staff 8)
- meno* (Staff 9)
- piu* (Staff 9)
- allarg.* (Staff 9)
- meno* (Staff 9)
- Leut.* (Staff 9)
- Allegro* (Staff 10)
- Nin* (Staff 10)



Handwritten musical score on aged paper, featuring multiple staves of music. The score includes the following sections and markings:

- Sanctus** (And. Maest.)
- Benedictus**
- Crave** (fin 4)
- Prestis. in 2)**
- Poco più**
- Meno**
- allarg. allarg.**
- arco**
- arco**
- arco**

The notation is in a historical style, likely from the 18th or 19th century, with various clefs, notes, rests, and dynamic markings.



*Agnus Dei*  
*and. cont.*

*Camille Rube*  
*Oct 23-12-910*

64

*Festa do Divino*

*Grinda 19-5-29*  
*Banetion*

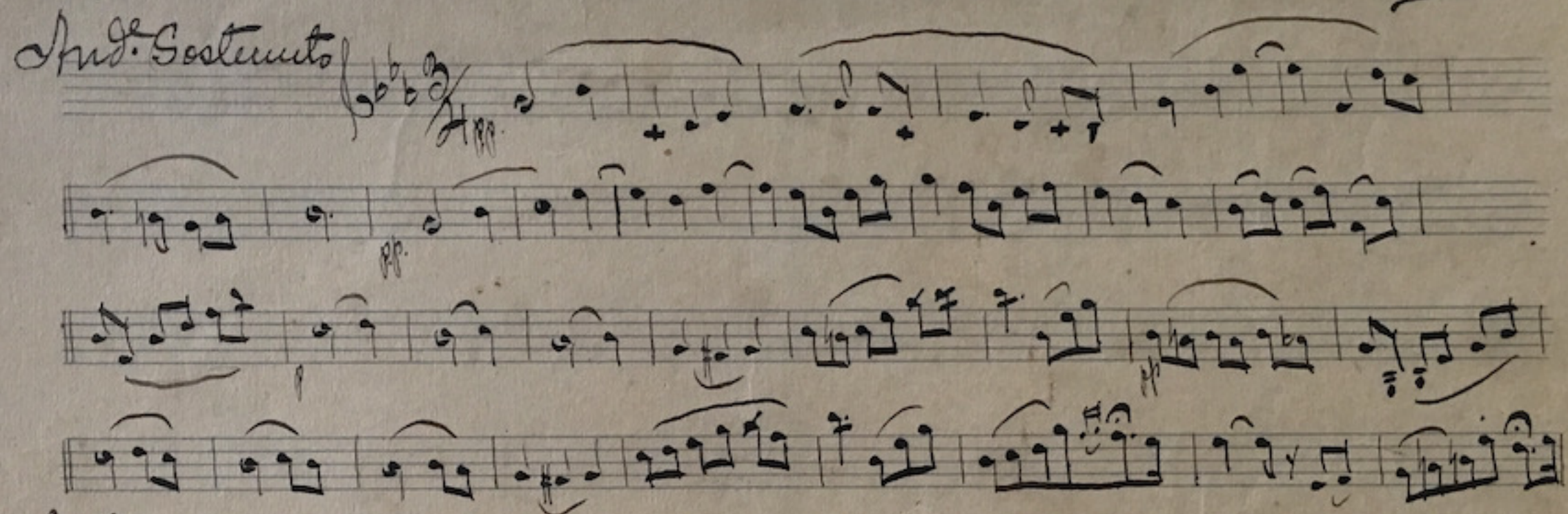


1.<sup>o</sup> Violino

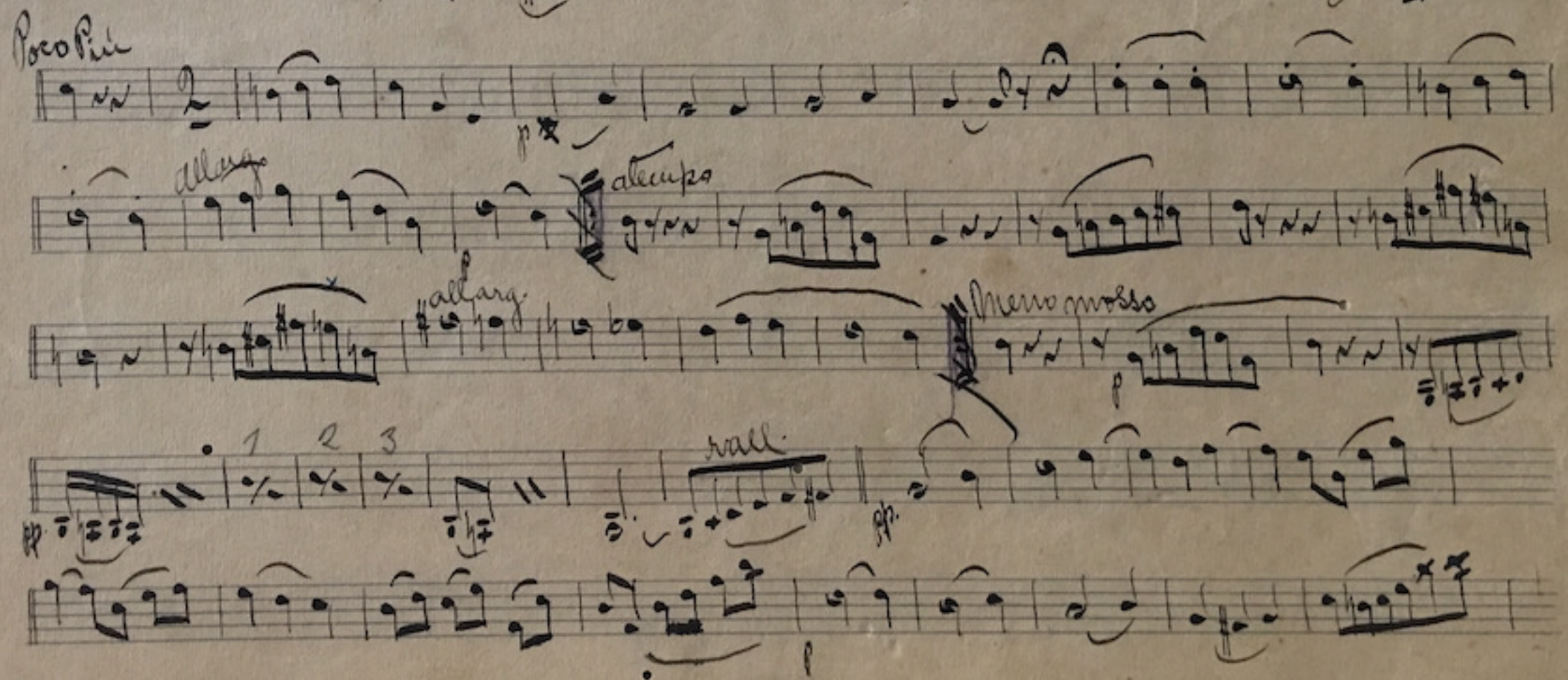
# Messa Solenne

S. Sicini  
ar. Beule

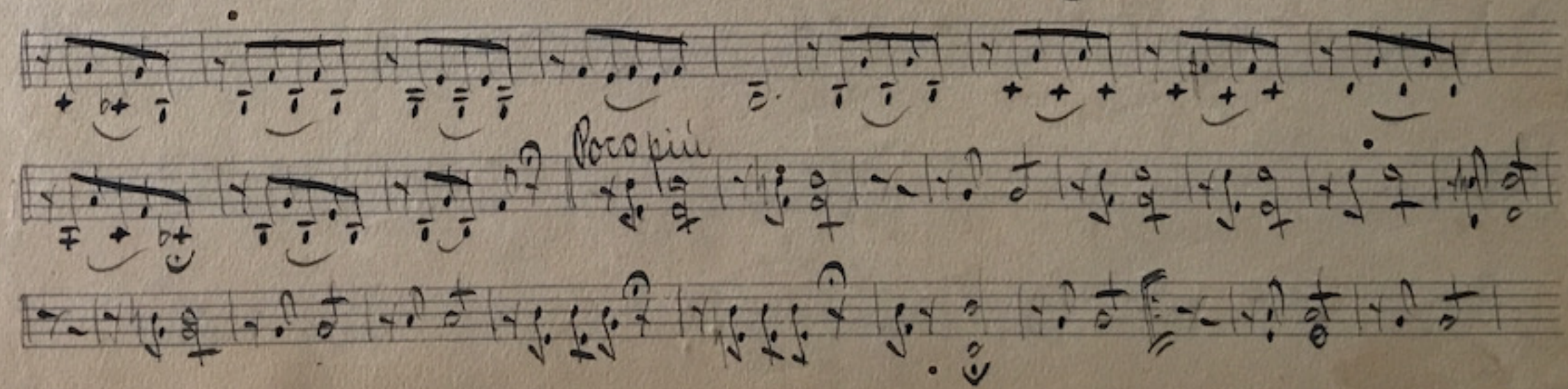
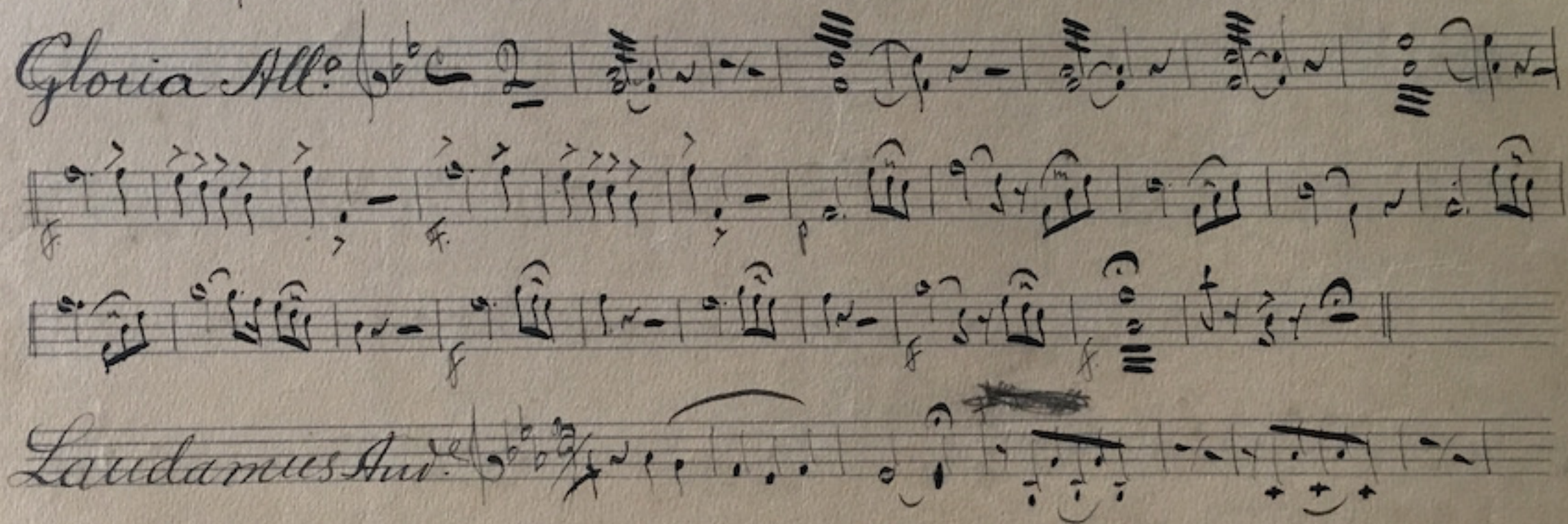
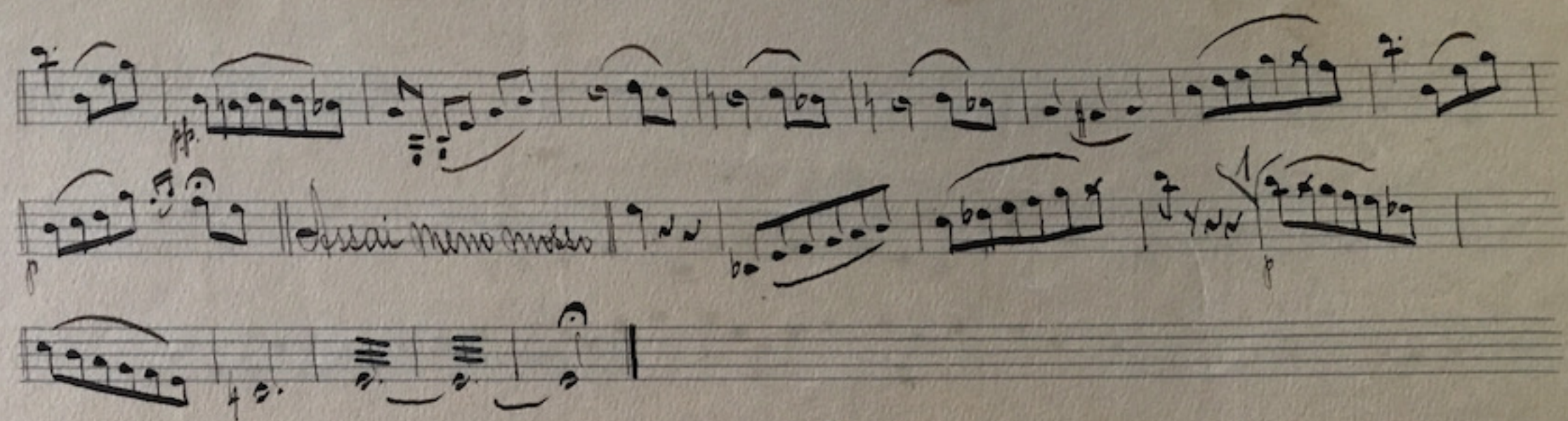
*And. Sostenuto*



*Poco Più*









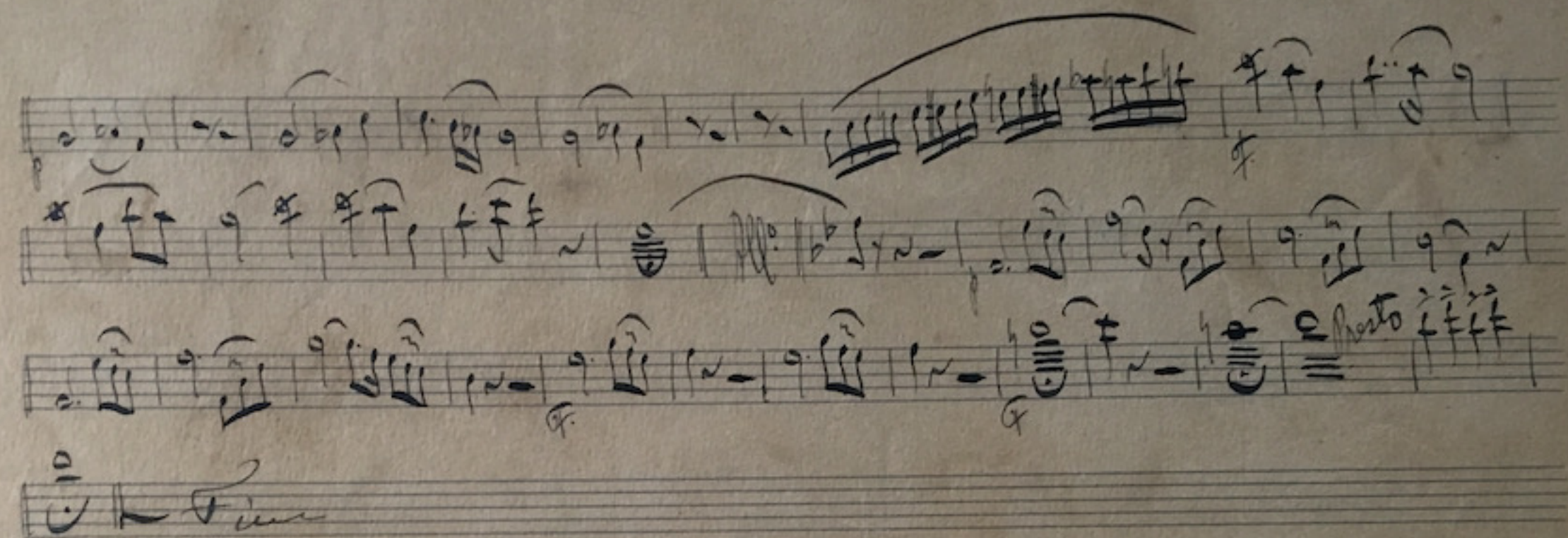
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- rall* (rallentando) above the first staff.
- 1<sup>o</sup>* and *2<sup>o</sup>* above the first staff, indicating first and second endings.
- Domine Deus* written across the second staff.
- Allegro* above the second staff.
- Dis* above the second staff.
- Meno assai* above the fourth staff.
- And. sort* (Andante sort) above the fifth staff.
- Quittolles And. sort* above the fifth staff.
- Va ad* above the sixth staff.
- pp.* (pianissimo) below the sixth staff.
- pp.* (pianissimo) below the seventh staff.
- pp.* (pianissimo) below the eighth staff.
- pp.* (pianissimo) below the ninth staff.
- pp.* (pianissimo) below the tenth staff.
- Le stesso* (The same) written below the tenth staff.
- Marimonto* written below the tenth staff.
- allarg.* (allargando) above the tenth staff.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.





*Clavimundo Cula*



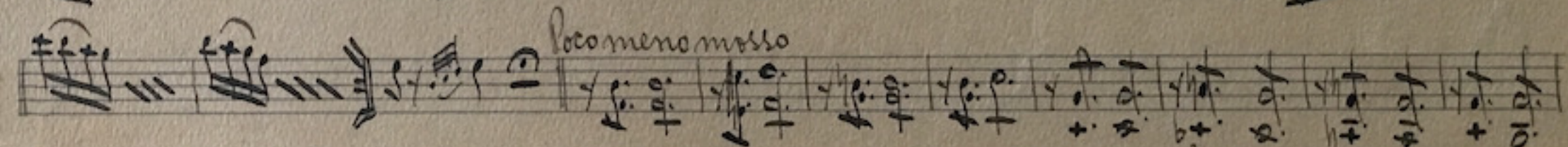
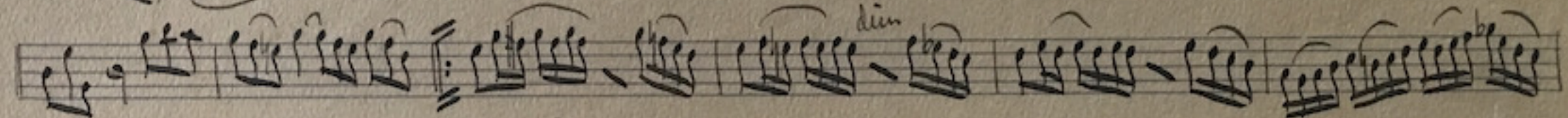
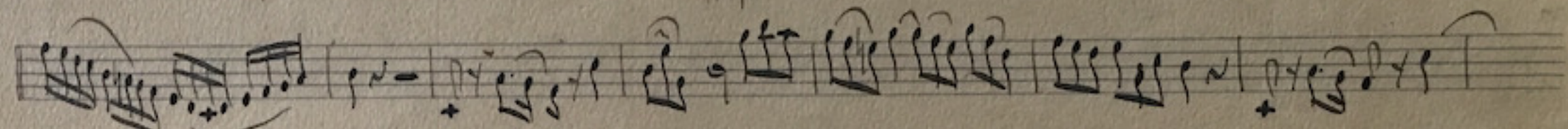
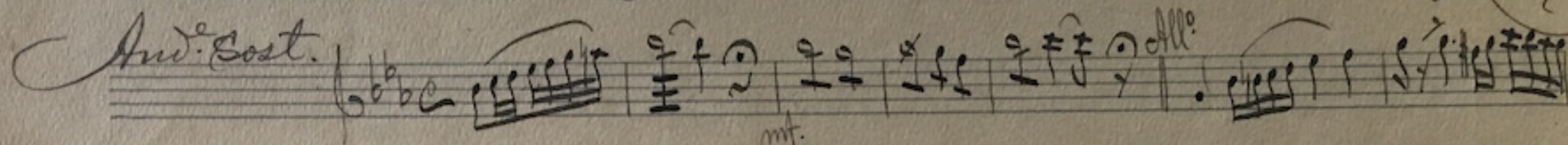
1<sup>o</sup> Violino

# Credo

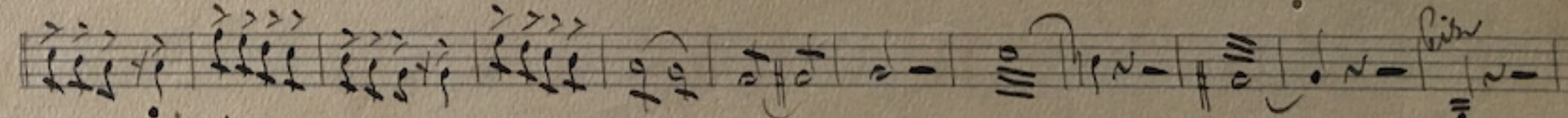
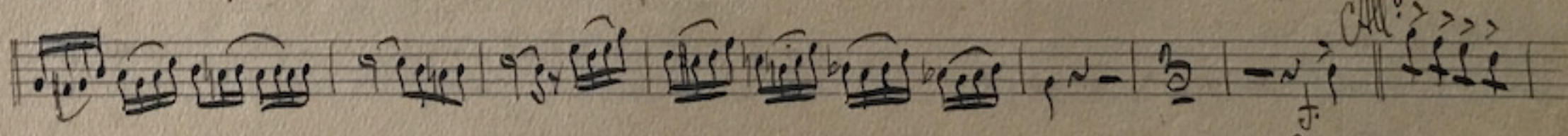
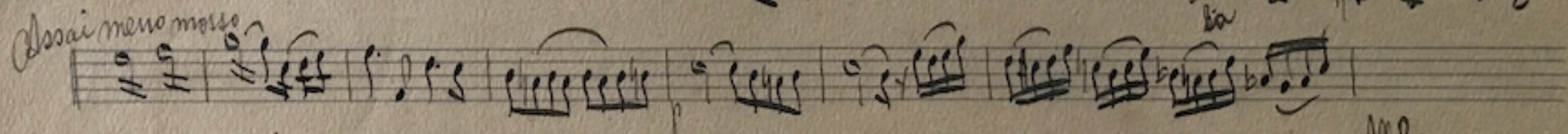
S. Vicini

ar. Chiarini-Luby

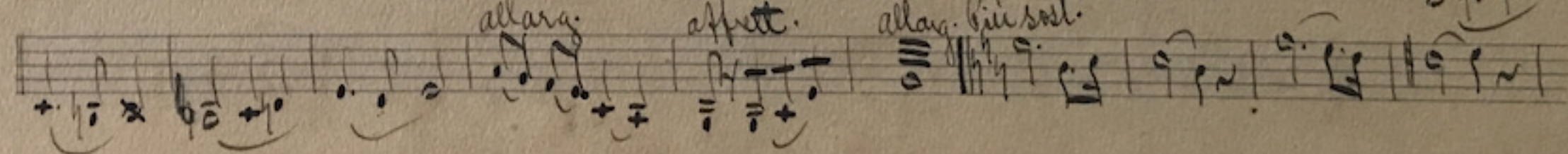
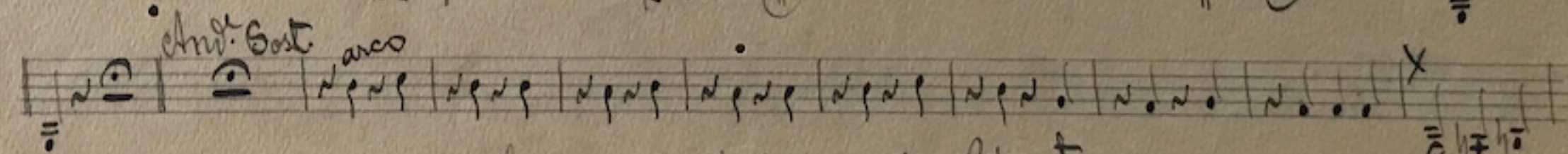
*And. Sost.*



*Assai meno mosso*



*1<sup>o</sup> tempo or  
meno*





Handwritten musical score on ten staves, featuring various tempo and performance markings. The notation includes notes, rests, and dynamic markings.

Tempo and performance markings include:

- allarg.* (allargando)
- atempo* (ad libitum)
- All: vivace* (Allegro vivace)
- vale* (valore)
- Lo stesso movimento* (The same movement)
- Sost. assai* (Sostenuto assai)
- Piu sost. anc.* (Più sostenuto ancora)
- 10. tempo* (10th tempo)
- dim.* (diminuendo)
- assai mosso* (assai mosso)
- Allegro*
- Fin* (Finis)
- allarg.* (allargando)

Partial view of the following page of the musical score, showing the continuation of the notation and markings.

Visible markings include:

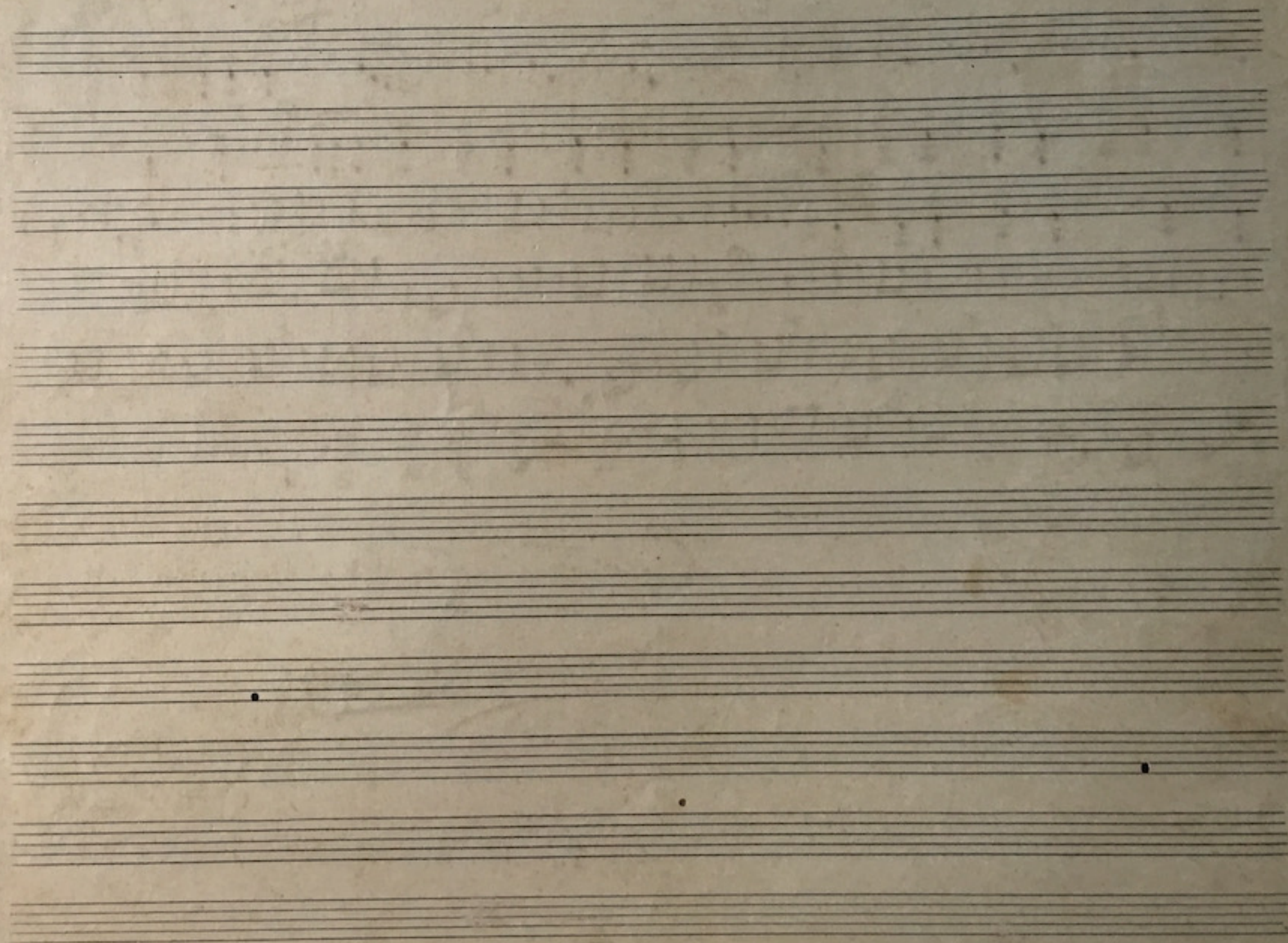
- meno* (meno mosso)
- Leitmotiv*
- grave (in H)*



1<sup>o</sup> Violin

Handwritten musical score for "Sanctus" by Franz Schubert. The score is written on ten staves. The first staff begins with the tempo marking "arco meno mosso". The second staff has the marking "allarg.". The third staff has "allarg.". The fourth staff has "poco più". The fifth staff has "meno", "poco più", "allarg.", and "meno". The sixth staff has "Pentamente" and "all. mod.". The seventh staff has "grave (in 4)" and "Prestissimo (in 2)". The eighth staff has "Sanctus Christe maest." and "poco più". The ninth staff has "poco più" and "rall.". The tenth staff has "allarg.". The score includes various musical notations such as notes, rests, and dynamic markings like "affett." and "poco più".







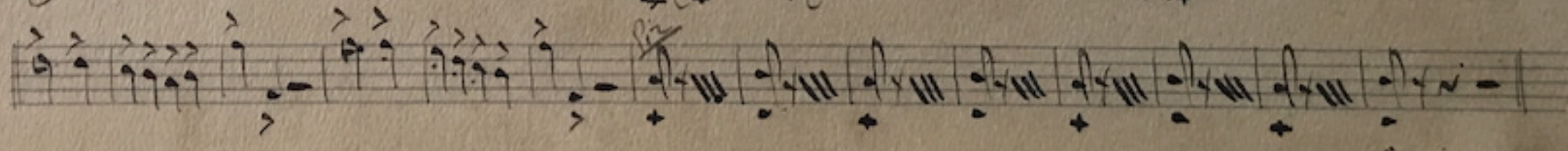
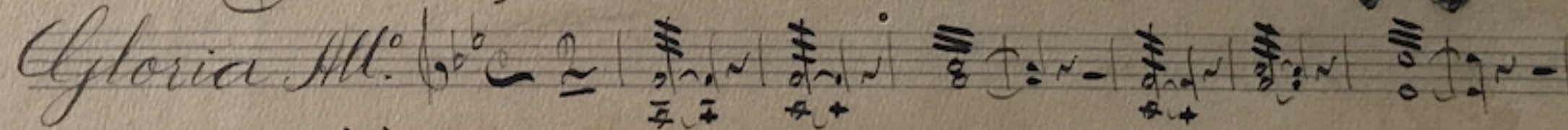
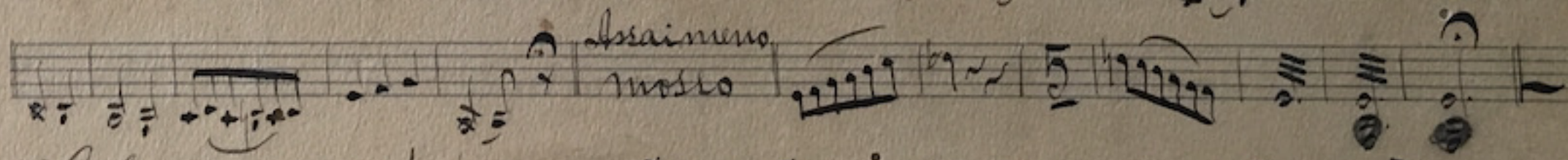
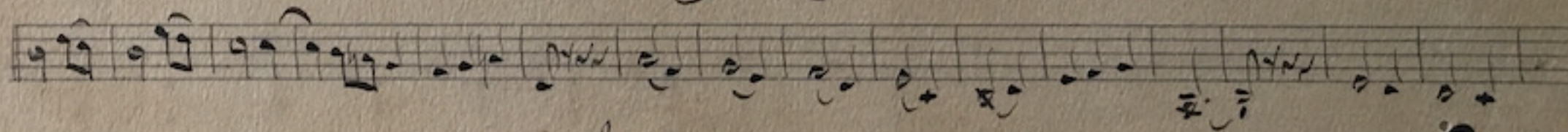
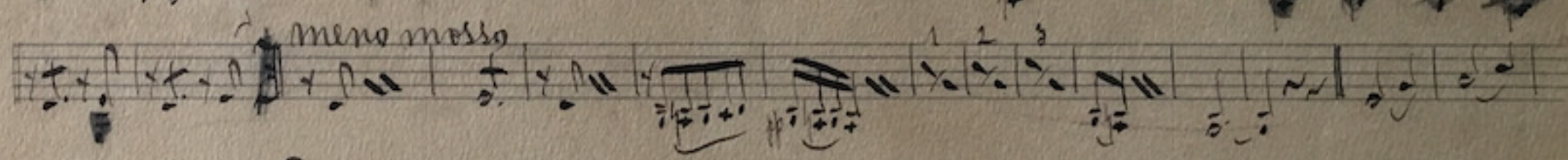
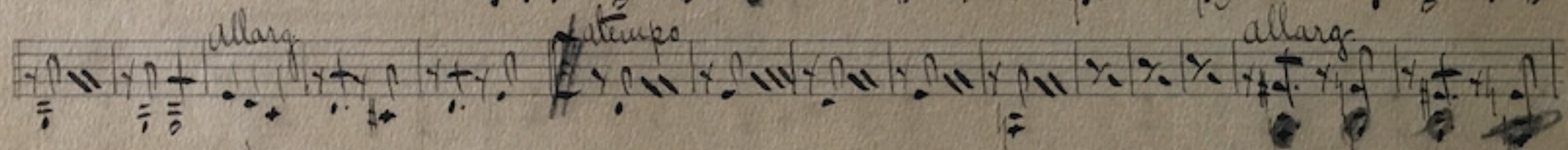
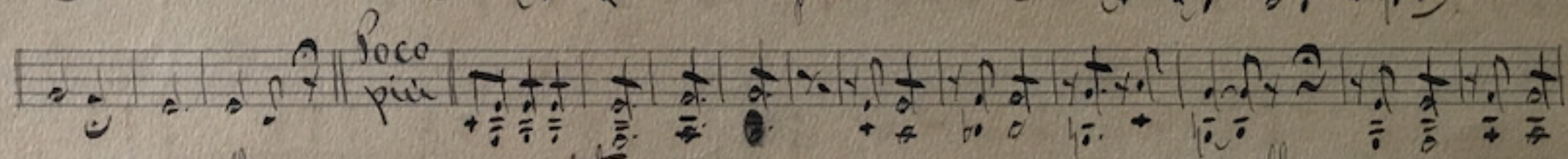
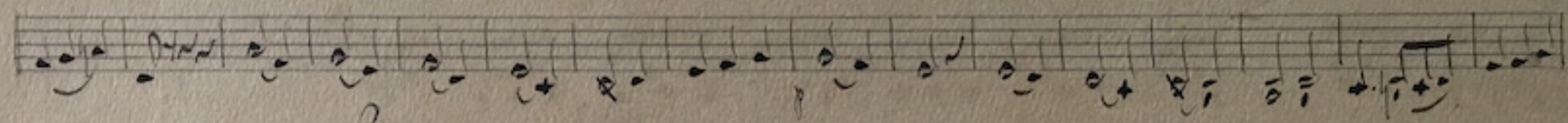
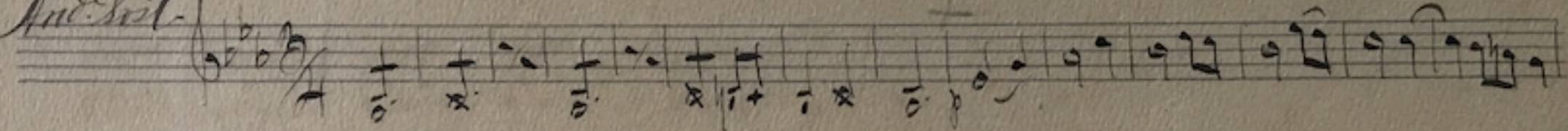
2<sup>o</sup> Violino

# Messe Solenne

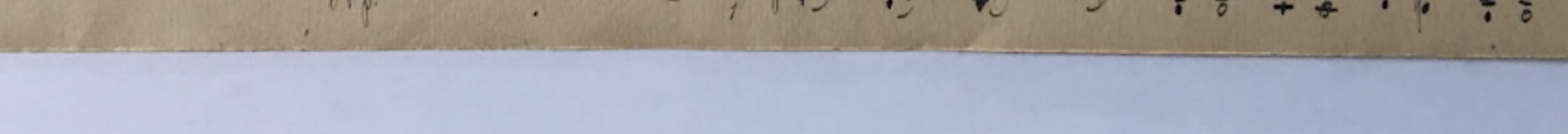
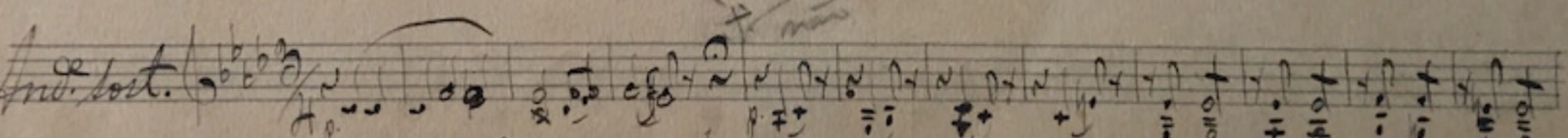
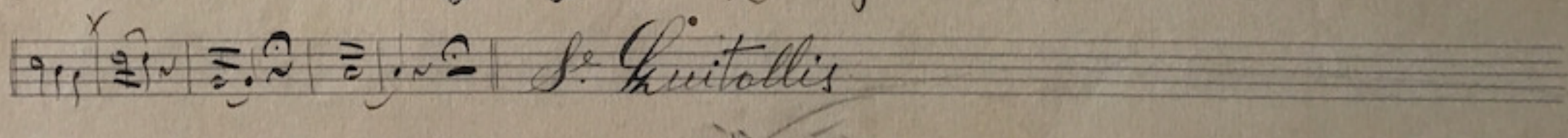
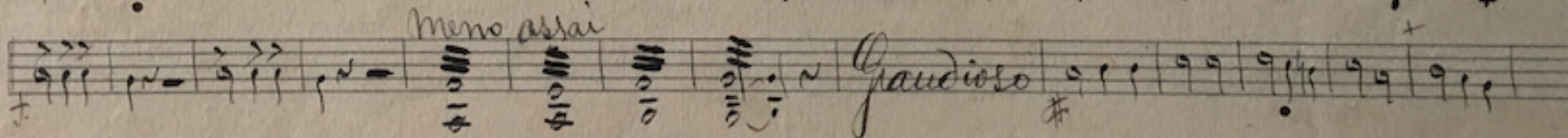
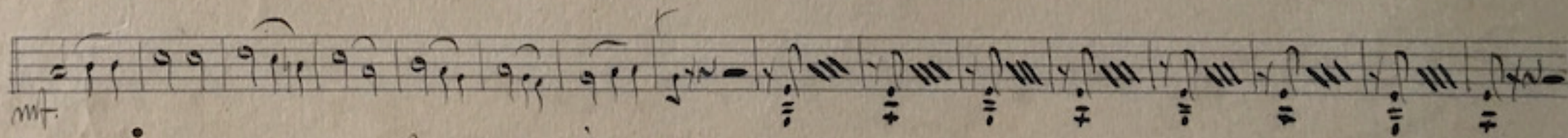
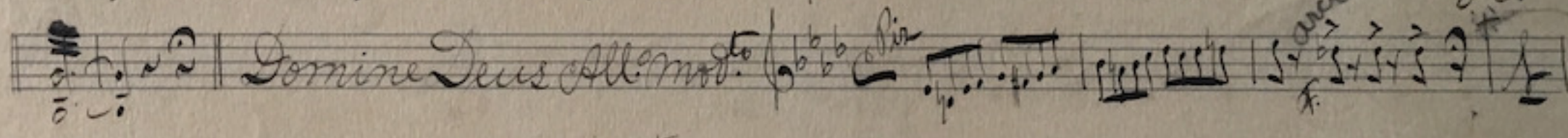
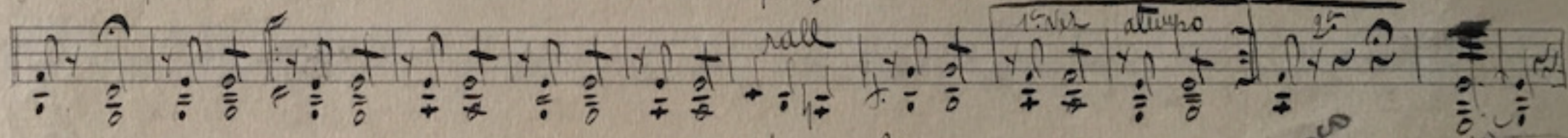
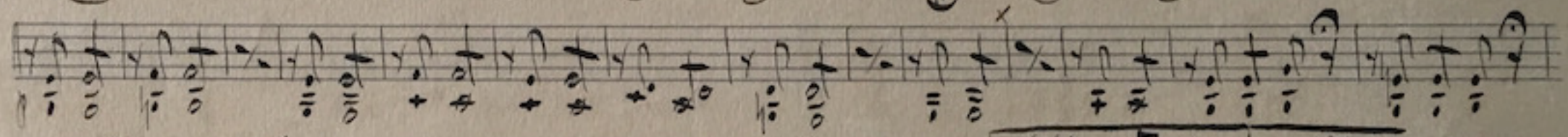
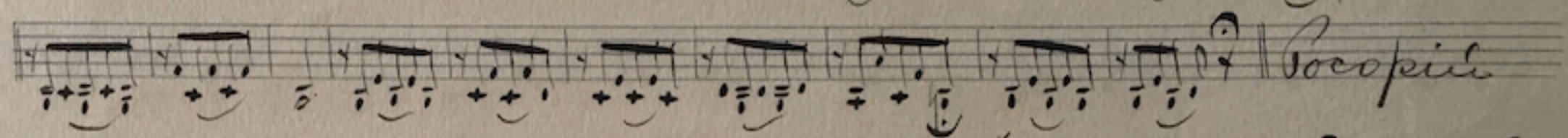
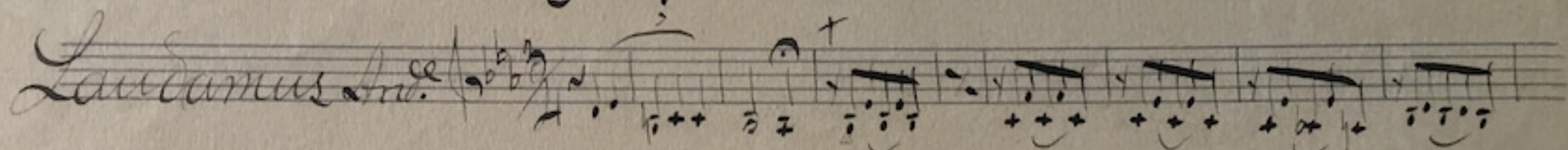
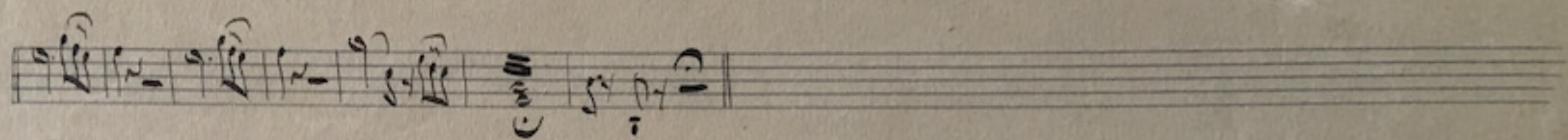
Salvatore Vicini

ar. Claudio Lube

*And. sost.*





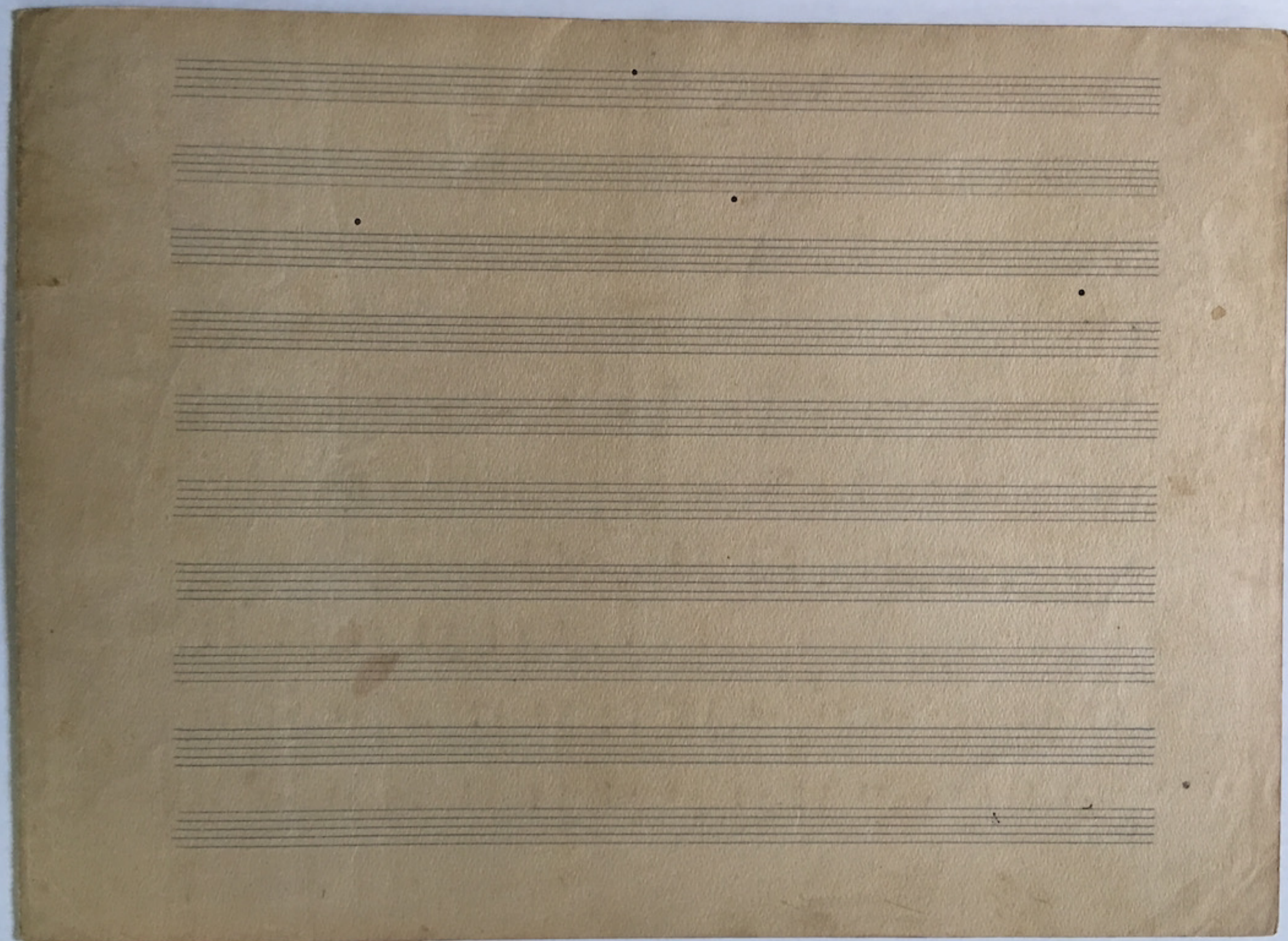




Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The first staff begins with a large 'X' mark. The second staff has a tempo marking 'allarg.' above it. The third staff has a tempo marking 'Lo stesso movimento' above it. The fourth staff has a tempo marking 'Poco' above it. The fifth staff has a tempo marking 'Poco' above it. The sixth staff has a tempo marking 'Poco' above it. The score concludes with the word 'Fine' written in a large, decorative script.

Chaim. Luba







2<sup>o</sup> Violino

Credo

S. Fricini  
ar: Giacomo Lube

And. Sost. assai

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, with a *mf.* marking. The second staff starts with an *Allo* marking and continues with a more complex rhythmic pattern. The third staff features a *dim.* marking. The fourth staff is marked *poco meno mosso*. The fifth staff is marked *Assai meno mosso* and includes a *mf.* marking. The sixth staff begins with an *Allo* marking. The seventh staff continues the melodic line. The eighth staff is marked *And. Sost.* and includes a *pp.* marking. The ninth staff is marked *allarg.* and the tenth staff is marked *affett.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- allarg. Più sost.* (top left)
- allarg.* (top right)
- allarg.* (second staff)
- all. vivace* (third staff)
- Lo stesso movimento* (fourth staff)
- Gost. assai* (fifth staff)
- più sost. ancora* (fifth staff)
- dim.* (sixth staff)
- Assai mosso* (seventh staff)
- Pizz.* (bottom right)

The score is written in a cursive, handwritten style on aged paper.

Continuation of the handwritten musical score on the right page, showing the final staves of the piece. The notation includes notes, rests, and dynamic markings.

Key markings and annotations include:

- affrett.* (fourth staff)
- Molto mosso* (bottom left)
- Molto mosso* (bottom left)

The score is written in a cursive, handwritten style on aged paper.



Handwritten musical notation on the left page, including staves with notes and rests.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings.

*Andante*

*allarg.*

*Meno mosso assai*

*arco*

*affrett.*

*allarg.*

*atempo*

*affrett.*

*allarg. 1<sup>o</sup> tempo*

*poco più*

*allarg.*

*Meno mosso*

*poco più*

*allarg.*

*Meno mosso*

*Lento*

*All. Mos.<sup>to</sup>*



Handwritten musical score for "Sanctus And. Maest." in 4/4 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo/mood is marked "And. Maest." (Andante Maestoso). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "Prestissimo (in 2)" at the beginning, "Grave (in 4)" in the middle, and "Poco più mosso" and "rall" later on. The piece concludes with a double bar line and a repeat sign.

Ben

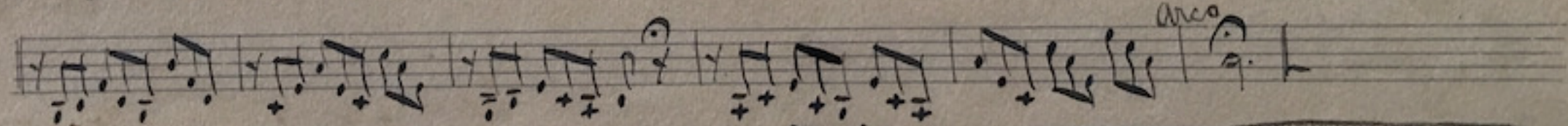
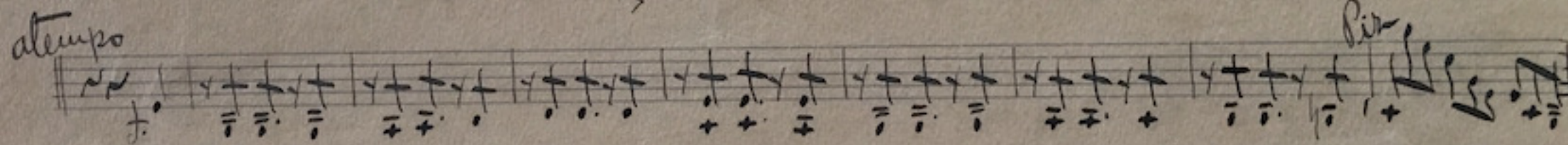
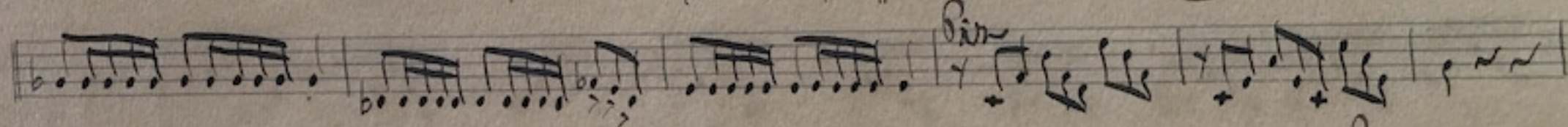
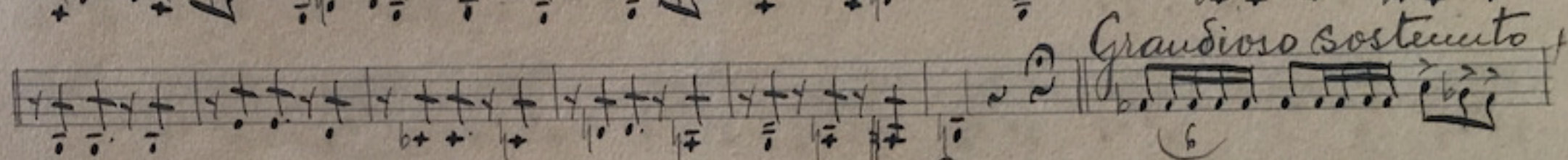
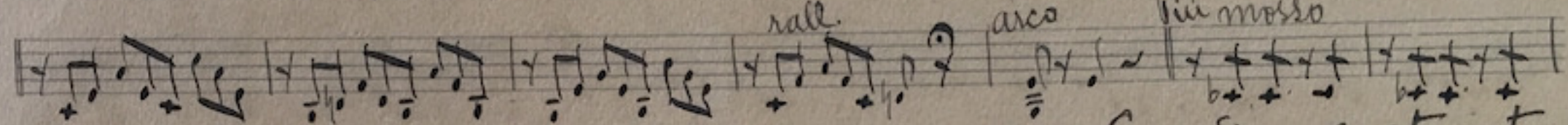
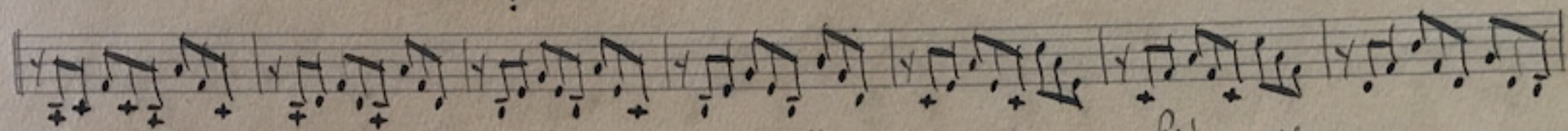
atempo

*Agm*

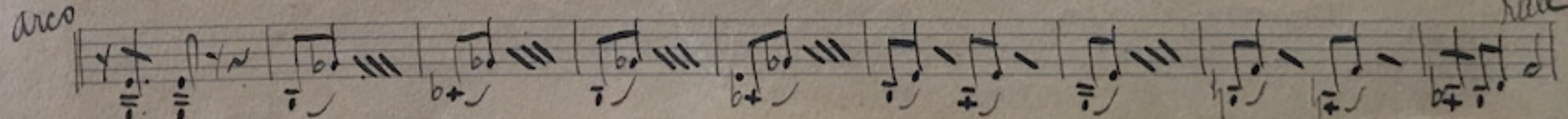
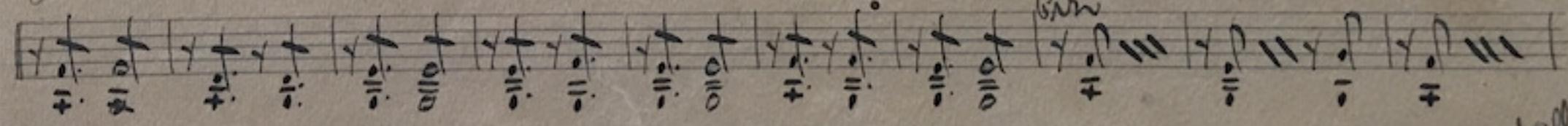
arco



*Benedictus* *Pizz*



*Agnus Dei And. Sost.*





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings:

- atempo* (written twice)
- meno mosso*
- rall.*
- arco* (written twice)
- dim.*
- Lentamente*
- ppp.*

*Claudio Monteverdi*



Violoncello

Messa Solenne

S. Ticini

And. Sost. *And. Sost.*

Handwritten musical notation on a single staff. The notation is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several slurs and accents. Above the staff, there are handwritten annotations: "Bis" above the first measure, "arco" above the fifth measure, "Bis" above the eighth measure, and "arco" above the twelfth measure. The notation ends with a double bar line and a repeat sign.

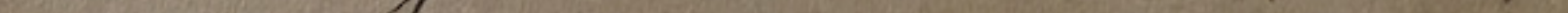
Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *poco più* and *meno*.

*Dir* *Dir* *allarg.* *arco* *al tempo*

Handwritten musical notation for the first staff of the song. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of several measures, including a triplet of eighth notes and a final measure with a whole note. The notation is written in dark ink on aged paper.

*Dir* *coll.* *attento*

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *Assai meno* and *meno*.

ex. 



*arco*  
Laudamus

*And.*

*locuplet*

*rall.*  
*1. No. al tempo*

Domine Deus *All. mod. to*

*f. arco*

*meno mosso*

*Grandioso*  
*area ant.*

*solo*  
*cantabile*  
Qui tollis *And. Sost.*

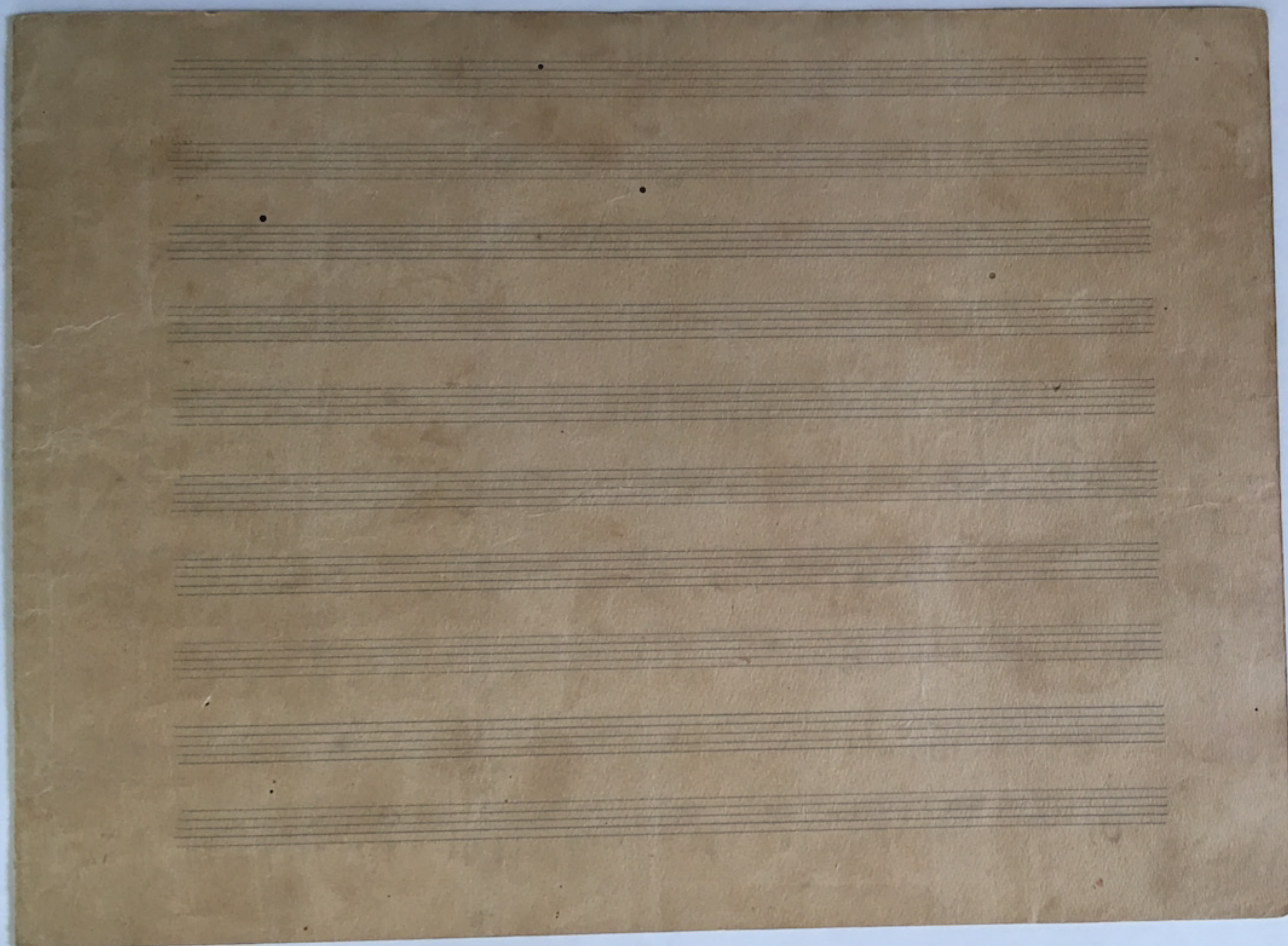


Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- allarg.* (allargando) above the third staff.
- Lo stesso* (The same) above the third staff.
- molto* (molto) above the third staff.
- pp* (pianissimo) above the fourth staff.
- All.* (Allegro) above the fifth staff.
- Presto* above the sixth staff.
- Fin* at the end of the sixth staff.

Clairmont. Luby





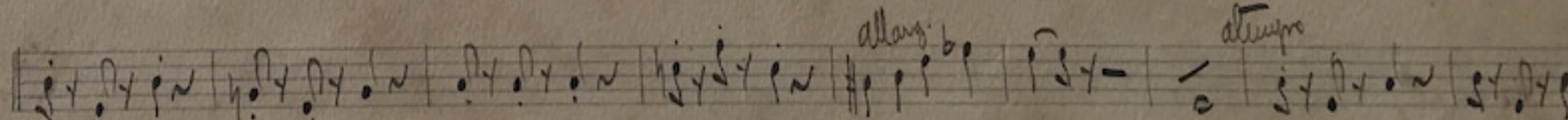
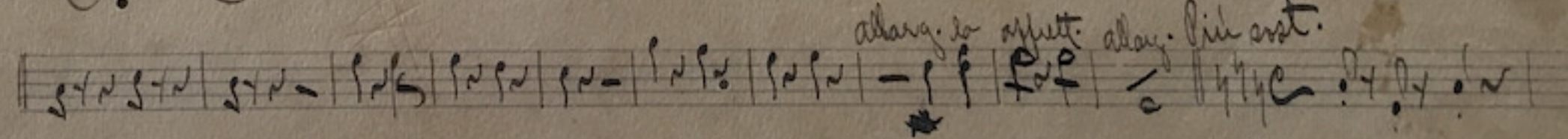
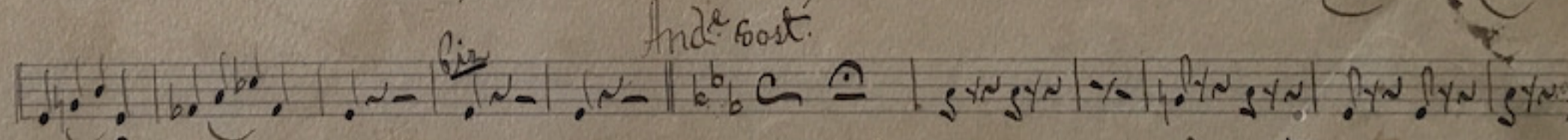
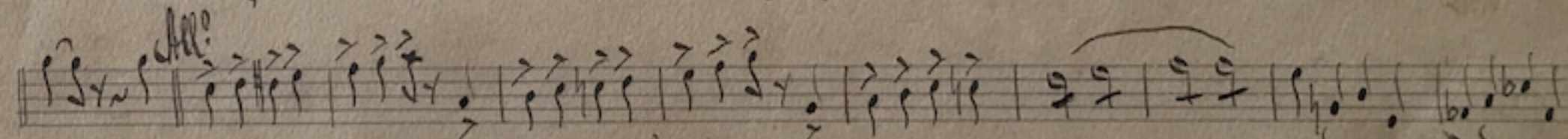
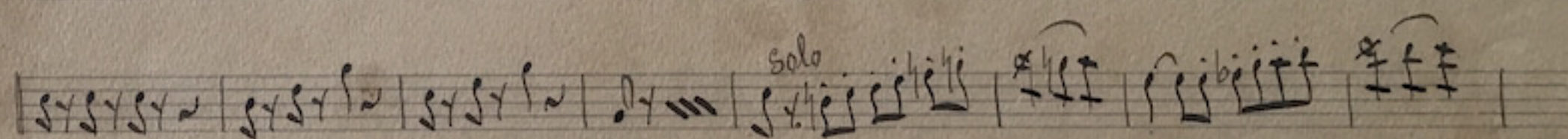
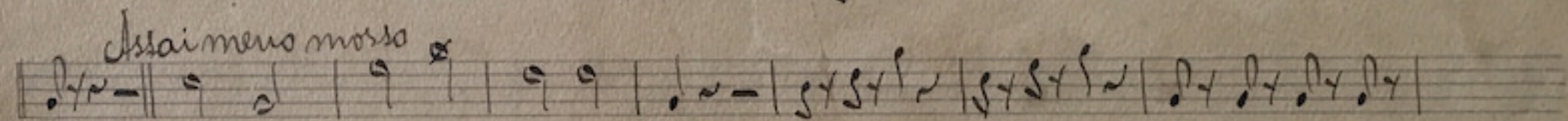
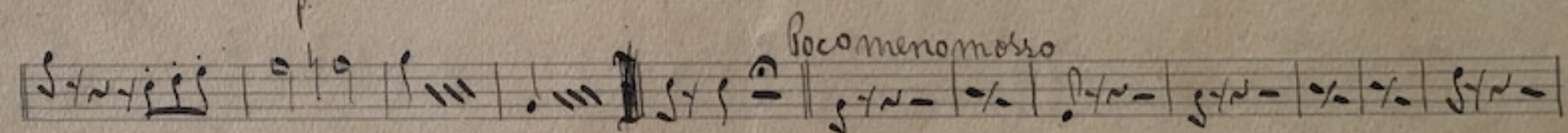
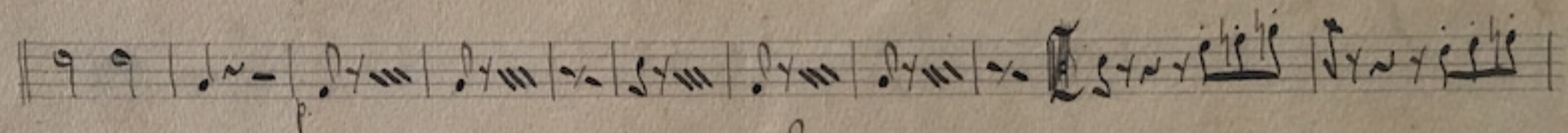
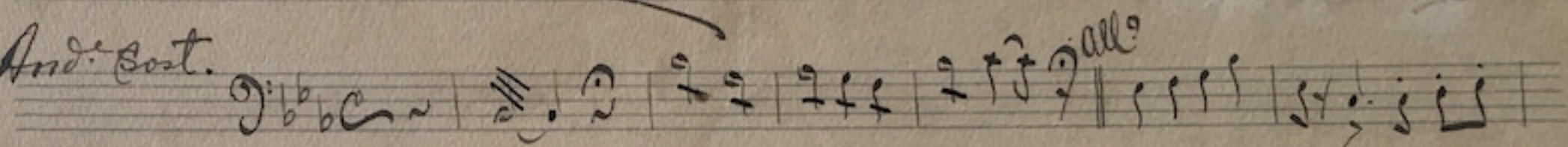


Basso

# Credo

G. Fieschi  
Op. 10. n. 1. 1848

*And. sost.*





*allarg.*

*Pizz.* *arco* *All.<sup>o</sup> Vivace* *arco* *con*

*ff.*

~~ff.~~ *Lo stesso movimento*

*Sost. assai* *Piu sost. ancora* *1.<sup>o</sup> tempo Vivace*

*dim.* *pp.*

*dim.* *Assai mosso*

*Pizz.* *And.<sup>mo</sup>* *Pizz.* *pp.*

*allarg.*

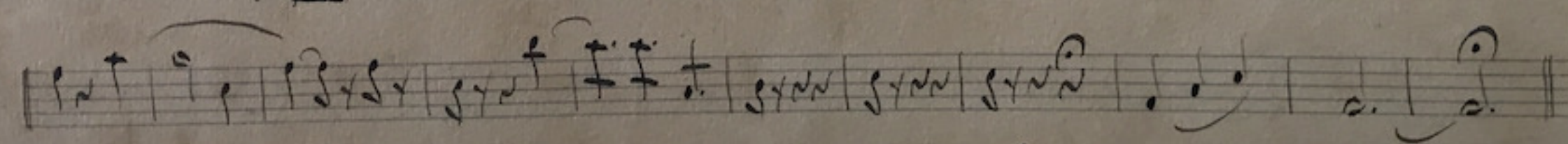
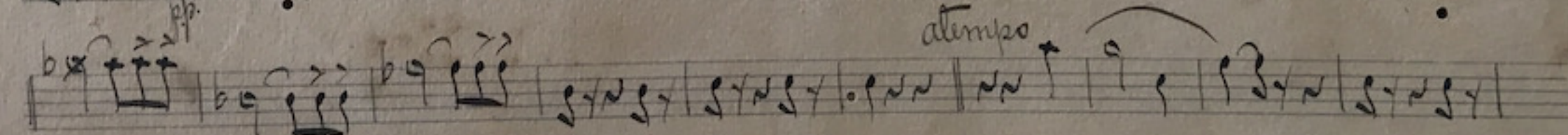
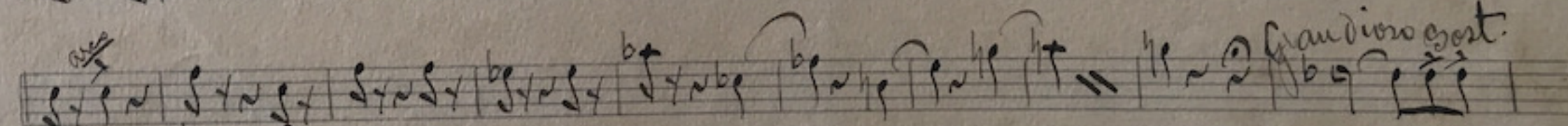
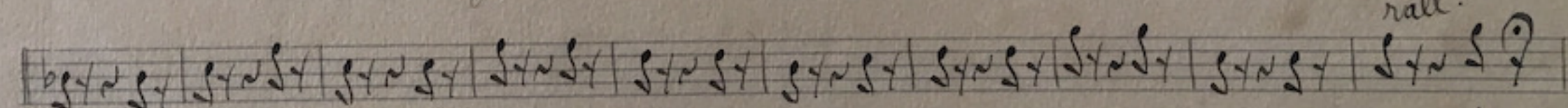
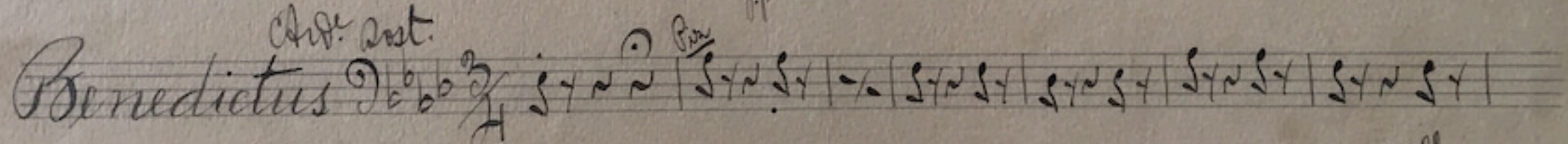
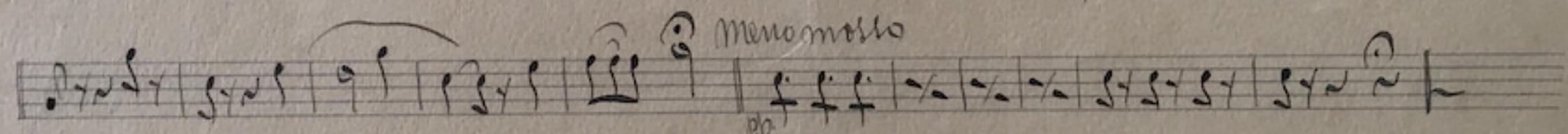
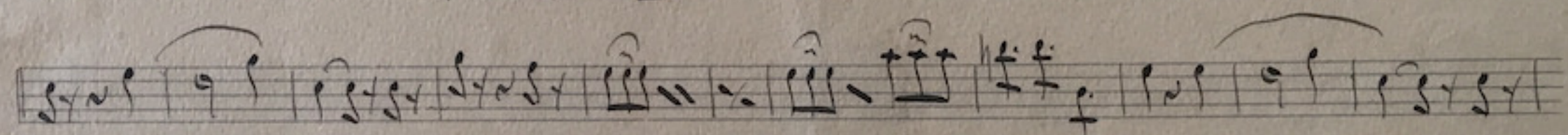
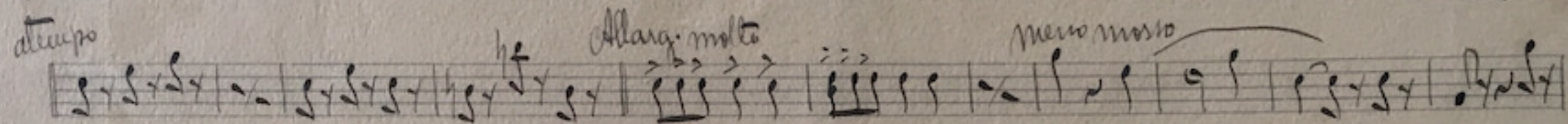
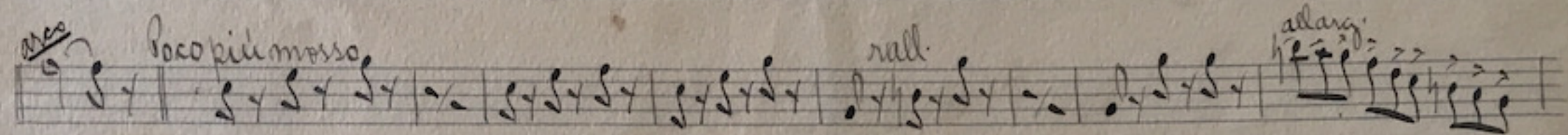
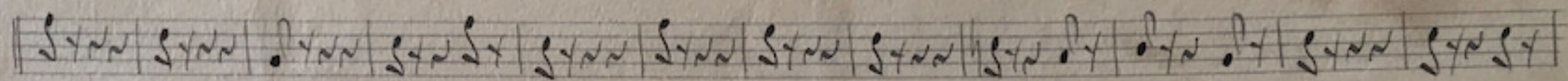


Handwritten musical score for "L'Alceste" by Gluck. The score is written on ten staves. The tempo and performance markings are as follows:

- Stave 1:** *meno mosso arrai* (with *arco* marking), *affetti.*, *allarg.*
- Stave 2:** *atempo*, *affetti*, *allarg.*, *atempo*
- Stave 3:** (No markings)
- Stave 4:**  *Poco più*, *allarg.*, *meno*, *Poco più*
- Stave 5:** *allarg.*, *meno*, *Lentamente*, *all: molto*
- Stave 6:** (No markings)
- Stave 7:** (No markings)
- Stave 8:** *Grave (in 4)*, *Prestissimo (in 2)*
- Stave 9:** (No markings)

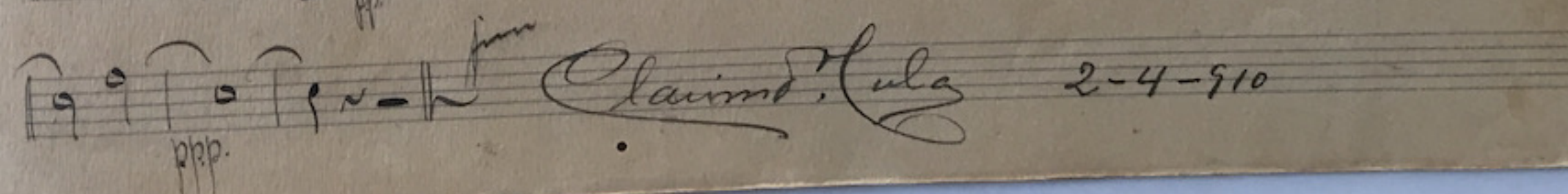
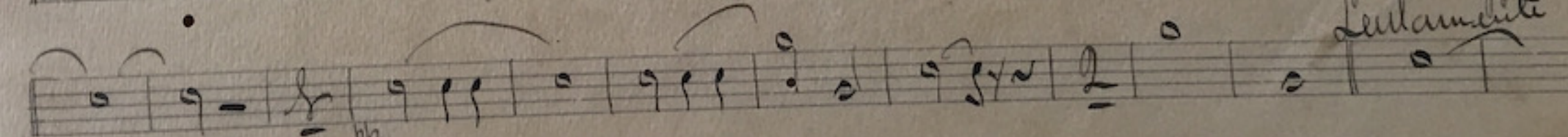
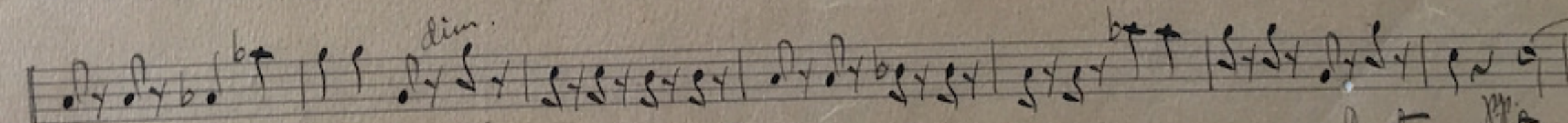
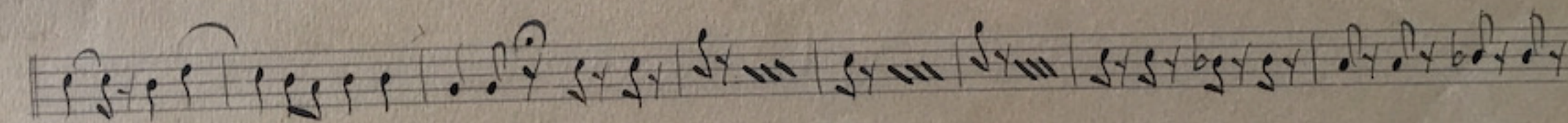
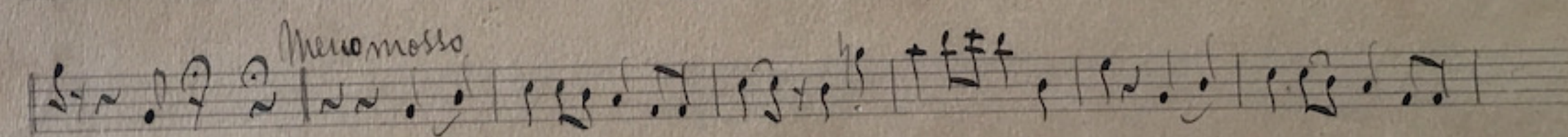
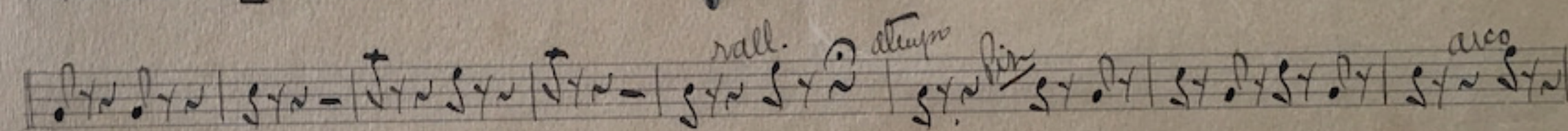
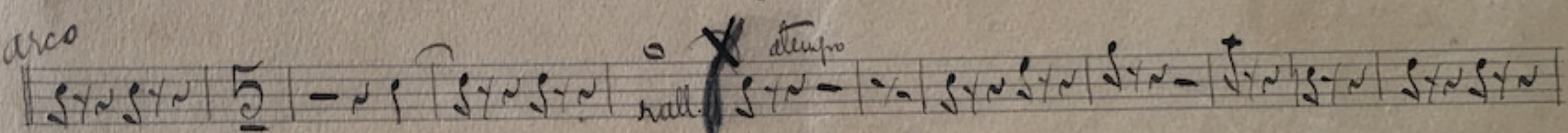
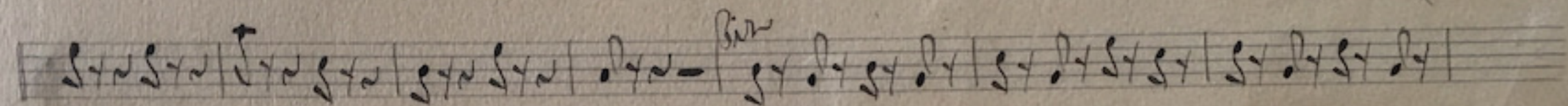
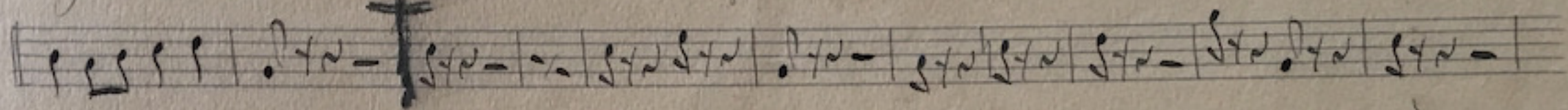
*Sanctus And. Maest.*



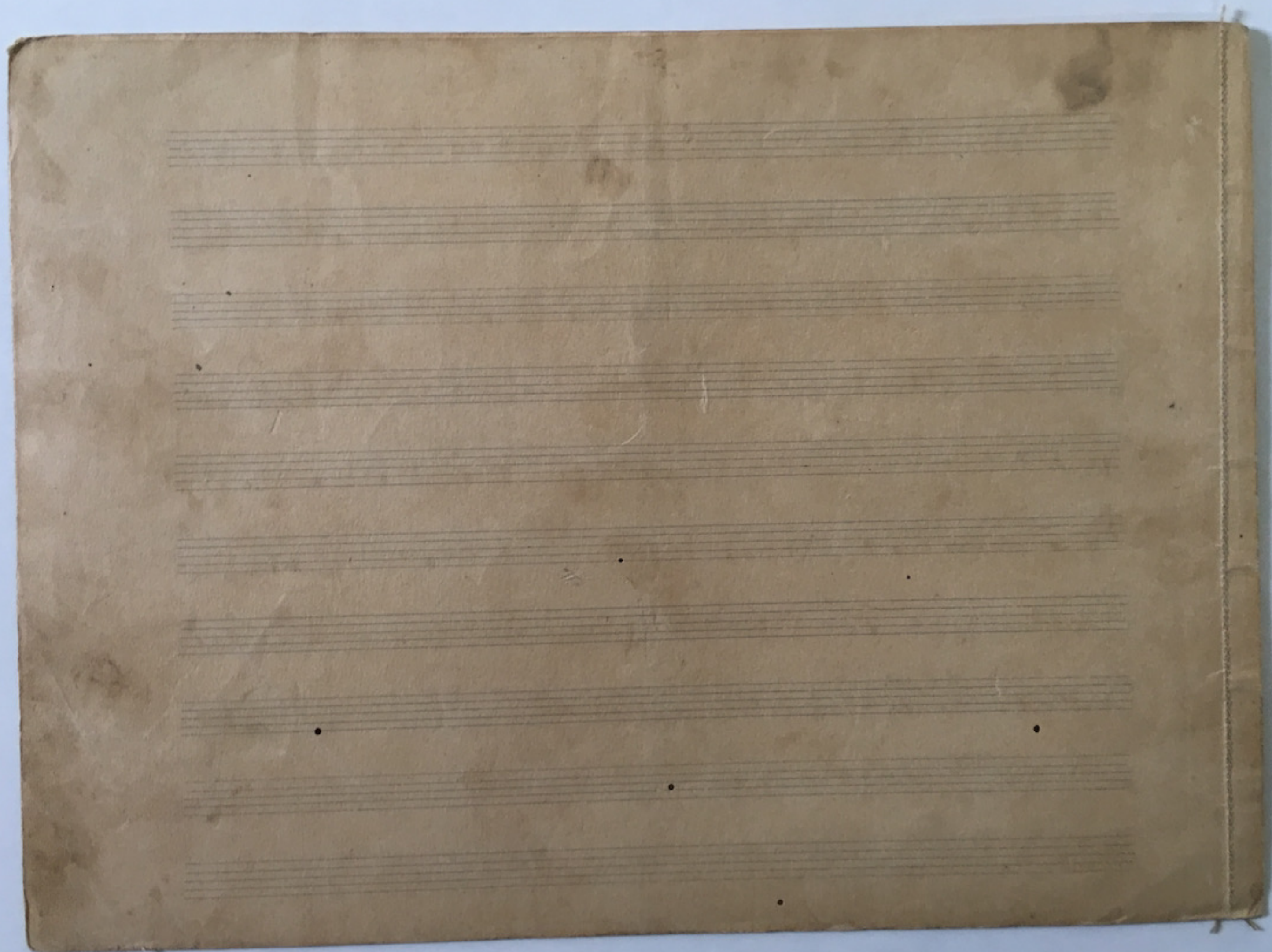




Agnus Dei And. ant. *pp*





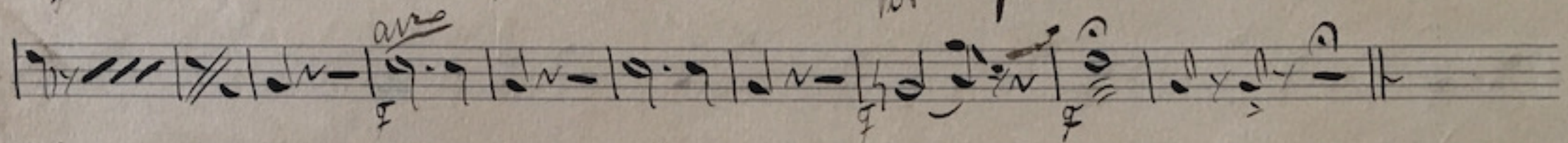
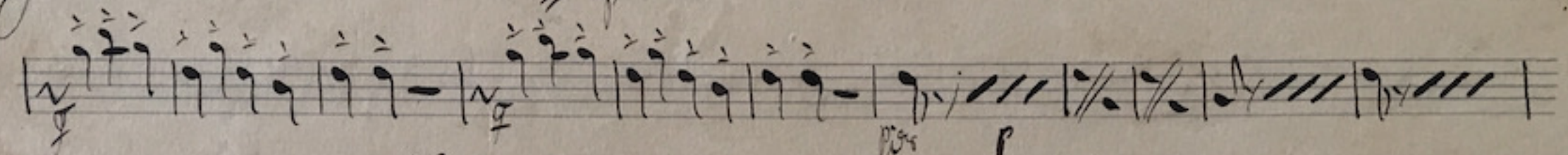




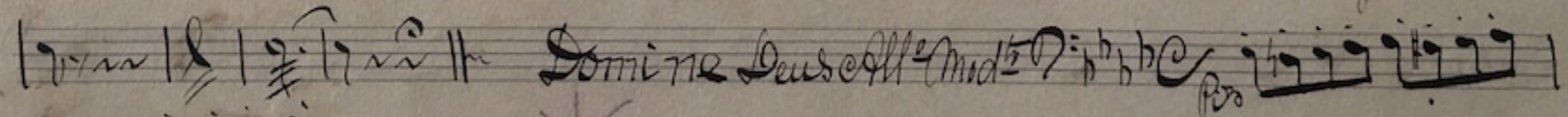
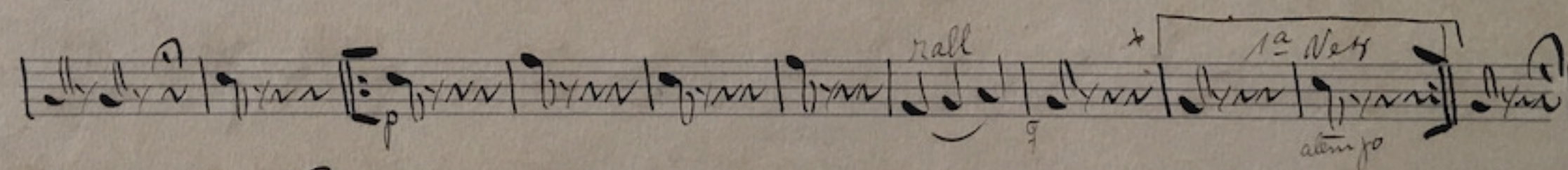
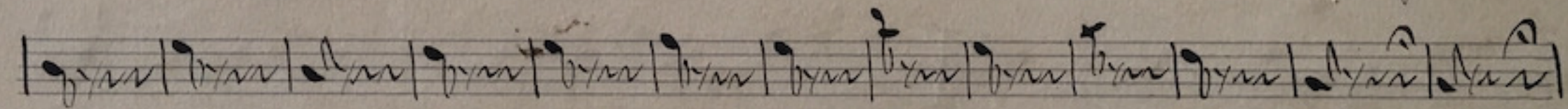
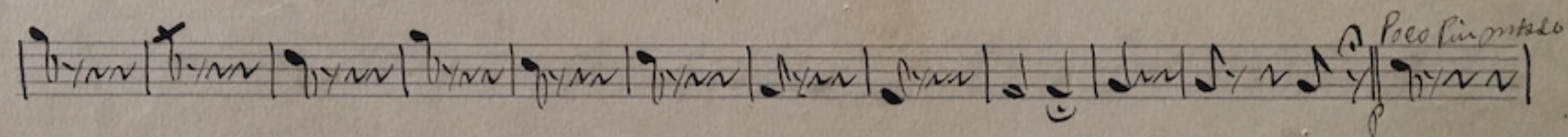




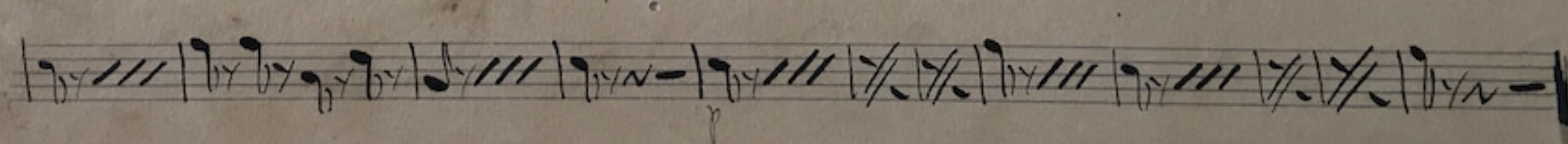
Gloria All.<sup>o</sup> 2 = b b C 2/4



Gaudamus And<sup>e</sup> 7:  $\text{b}^{\flat} \text{b}^{\flat} \frac{3}{4} \text{I}$  | v v | v v | v v | v v | v v |



Handwritten musical notation for the second system of 'The Swan Song'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The first measure contains a series of eighth notes. The second measure contains a half note with the word 'arco' written below it. The third measure contains a half note with a fermata. The fourth measure contains a half note with a fermata. The fifth measure contains a half note with a fermata. The sixth measure contains a half note with a fermata. The seventh measure contains a half note with a fermata. The eighth measure contains a half note with a fermata. The ninth measure contains a half note with a fermata. The tenth measure contains a half note with a fermata. The eleventh measure contains a half note with a fermata. The twelfth measure contains a half note with a fermata. The thirteenth measure contains a half note with a fermata. The fourteenth measure contains a half note with a fermata. The fifteenth measure contains a half note with a fermata. The sixteenth measure contains a half note with a fermata. The seventeenth measure contains a half note with a fermata. The eighteenth measure contains a half note with a fermata. The nineteenth measure contains a half note with a fermata. The twentieth measure contains a half note with a fermata. The notation is written in ink on aged paper.





*meno assai*  
Grandioso *assai* *Sist.* *Pizz.*

*arco*

*And.<sup>te</sup> Sist.*

*man*

*f*

*allarg*

*Lo stesso movimento* *Pizz.*

*arco*

*f*

NIRE JA'



Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and bar lines. The second staff continues the melody, ending with a double bar line and the word "Fin". Above the final measure of the second staff, the word "Brio" is written in a small, slanted script.

4 de Fevereiro 1890

Chaim S. Lube



Flauta

Messa Solenne

S. Ficini  
ar. C. G. G.

And. Sost.

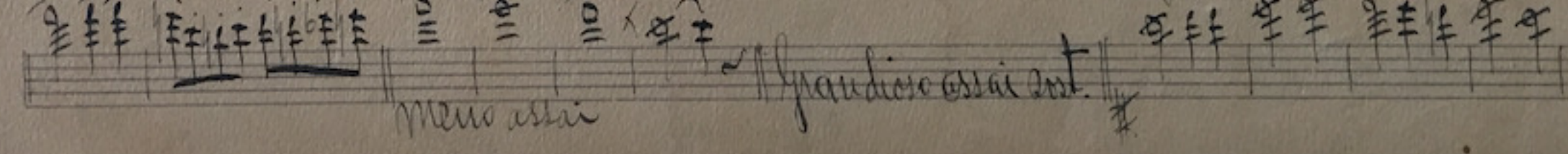
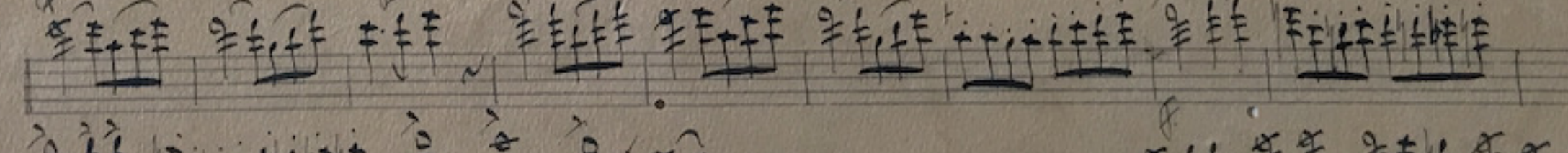
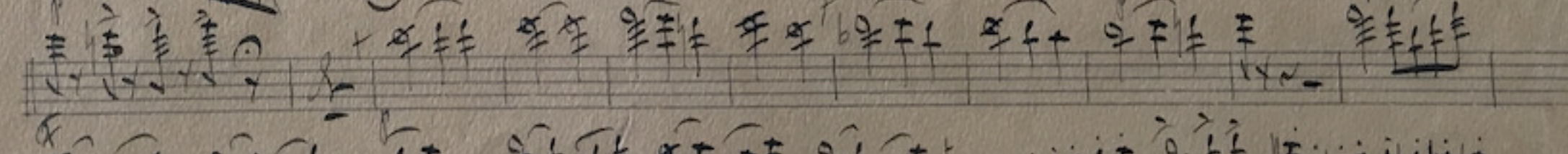
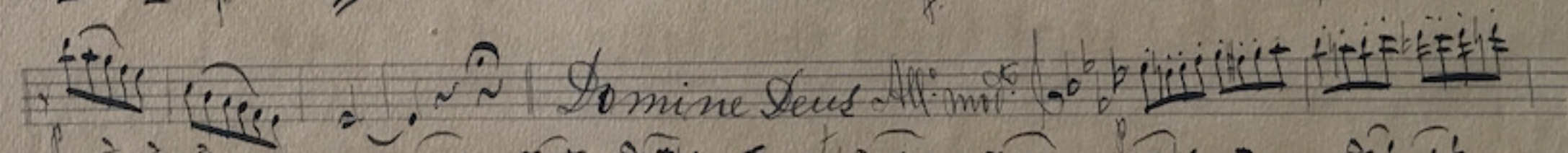
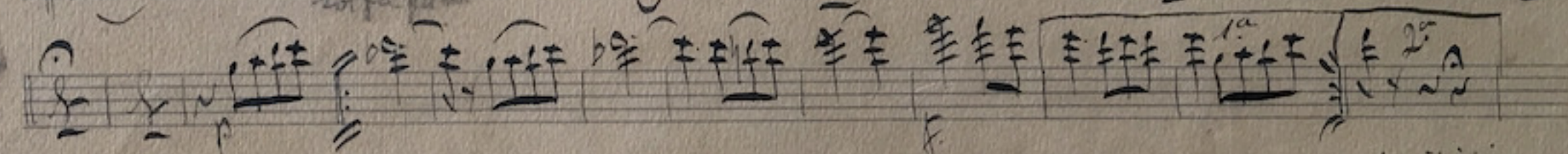
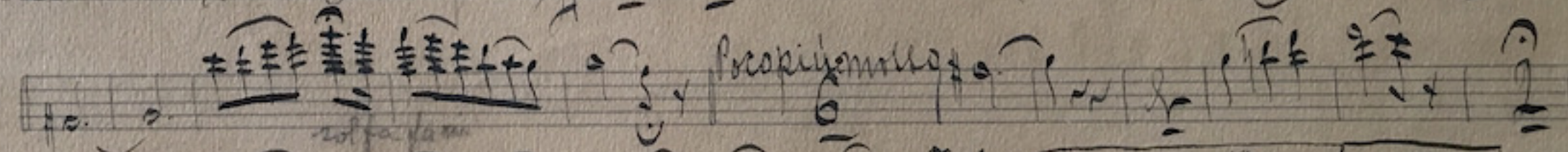
Handwritten musical score for Flute, featuring various tempo markings and dynamic instructions. The score is written on ten staves. The first staff begins with the tempo marking "And. Sost." and a key signature of one sharp (F#). The notation includes complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The score includes several tempo changes: "Poco più" (slightly faster) on the third staff, "al tempo" (return to tempo) on the fourth staff, "meno mosso" (less motion) on the fifth staff, "rall." (rallentando) on the sixth staff, and "Assai meno mosso" (very less motion) on the eighth staff. Dynamic markings include "pp." (pianissimo) on the eighth staff. The piece concludes with the instruction "Fine 1.ª o Gloria" on the tenth staff.



Gloria



Laudamus In. <sup>8. abatto</sup>



Meno assai

Grandioso assai ant.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a tempo marking "And. sostenuto". The fifth staff has a tempo marking "And. sostenuto". The sixth staff has a tempo marking "And. sostenuto". The seventh staff has a tempo marking "And. sostenuto". The eighth staff has a tempo marking "And. sostenuto". The ninth staff has a tempo marking "And. sostenuto". The tenth staff has a tempo marking "And. sostenuto".

Handwritten notes on the right margin:

Finale, 2. de Agosto 1912

William Albano

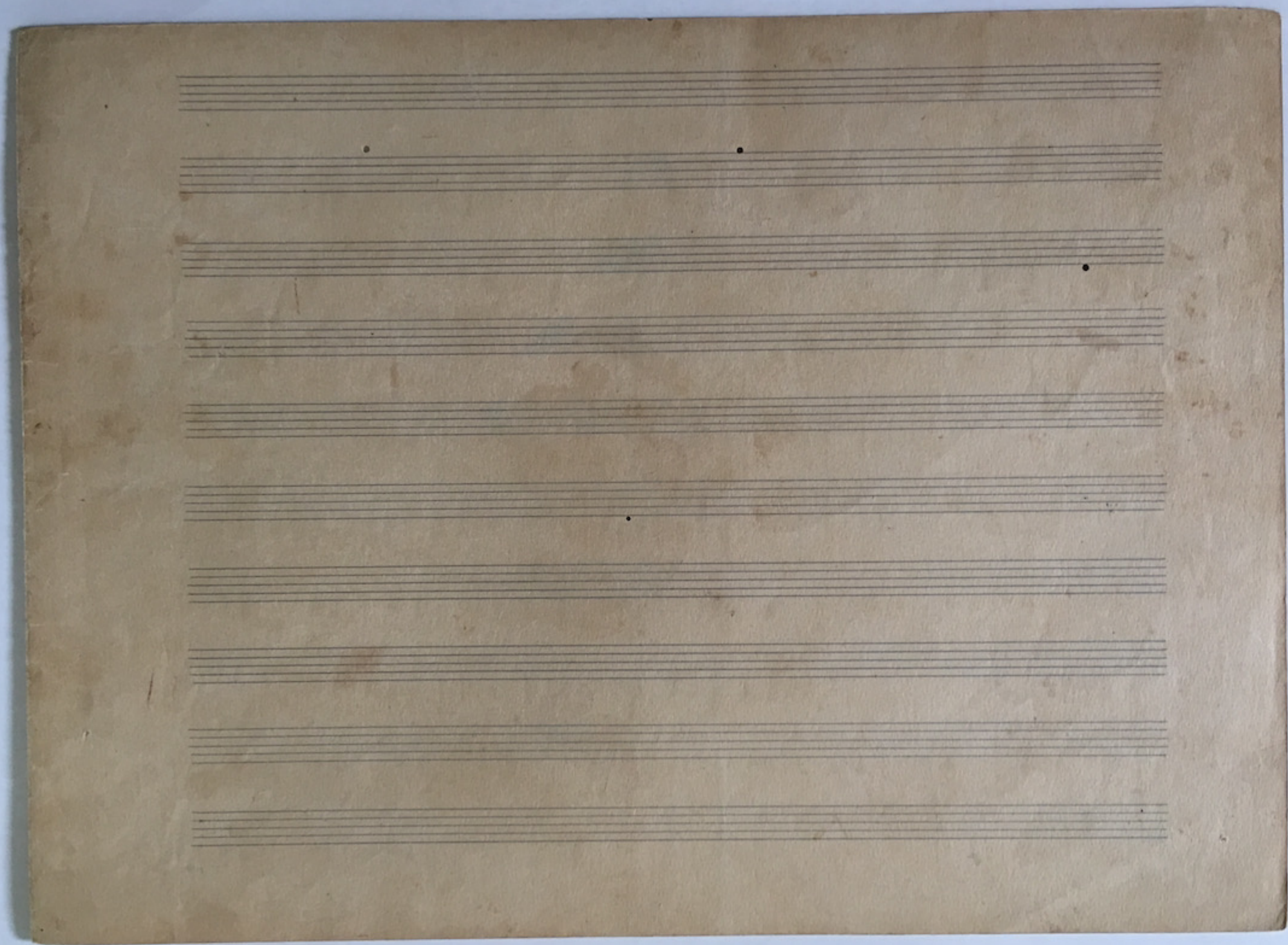
Finale, 1. de Agosto

Clarinetto

Clarinetto

Primato - 1. de setembro 1912







Glaucia

Credo

S. Piccini  
ar. Claudio Cel

And. Post. *f* *mf* *p* *Assai meno mosso* *Allo* *f* *And.* *allarg. affrett. allarg.* *Fin. post.* *allarg.* *Allo Vivace* *pp* *Vivace*



Handwritten musical notation on two staves, featuring complex rhythmic patterns and dynamic markings such as *f.* and *pp.*

*Lo stesso  
minuto*

Handwritten musical notation on two staves, including the instruction *Lo stesso minuto* and various dynamic markings like *pp.*, *f.*, and *dim.*

Handwritten musical notation on two staves, featuring a change in tempo marked *Andantino* and dynamic markings such as *meno mosso* and *allarg.*

Handwritten musical notation on two staves, including tempo markings like *affrett.*, *allarg.*, *all. tempo*, and *affrett.*

Handwritten musical notation on two staves, featuring tempo markings like *meno mosso*, *allarg.*, *Poco più*, and *Lentamente*.



9

All. molto

Grave (in 4)

Prestissimo (in 2)

Sanctus. And.

Alleg. molto

Meno mosso

pp.

Benedictus. And.

rall

Molto mosso

all. tempo

Grandioso sost.



Topes esta parte en  
26 de Mayo de 1922.  
H. Plouso

*Agnus Dei And.*

Jaime L. Lugo

Topes a 1º de noviembre de 1922

Carlos Roberto Plouso



1.<sup>a</sup> Clarinet Sib

# Messa Solenne

S. Vicini  
arr. G. Leuba

And. Sostenuto

Poco più

allarg.

rall

rall

rall

rall

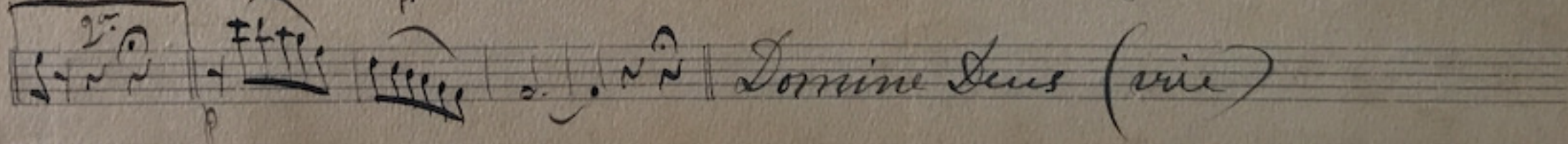
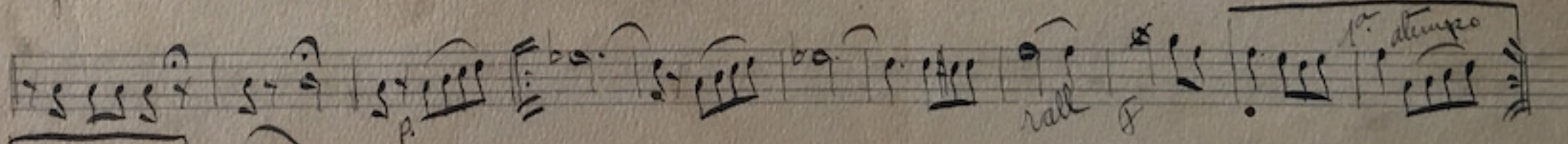
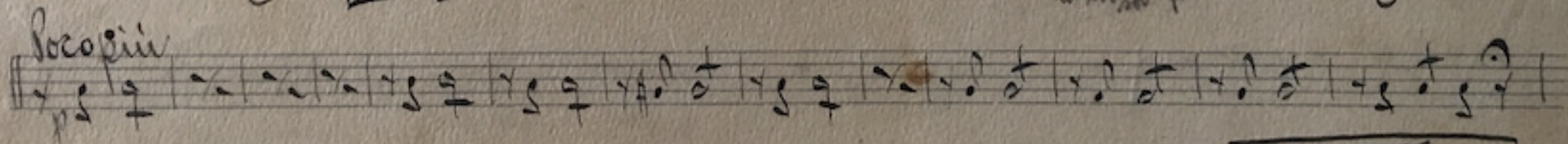
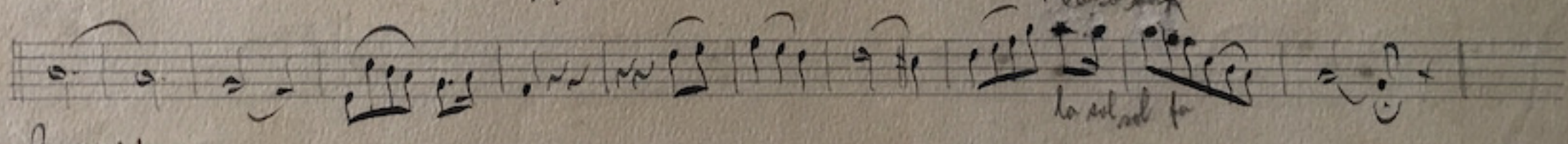
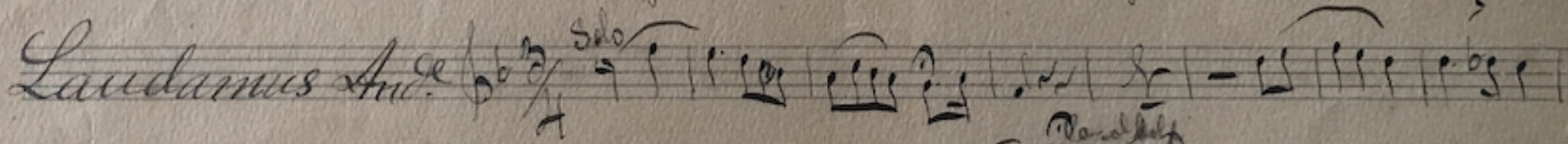
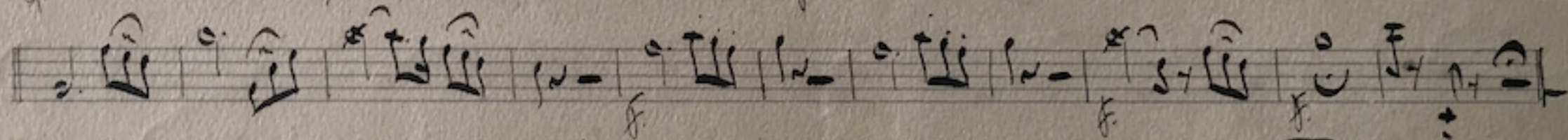
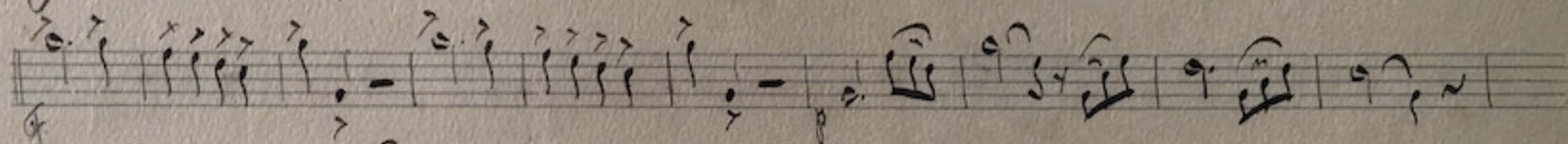
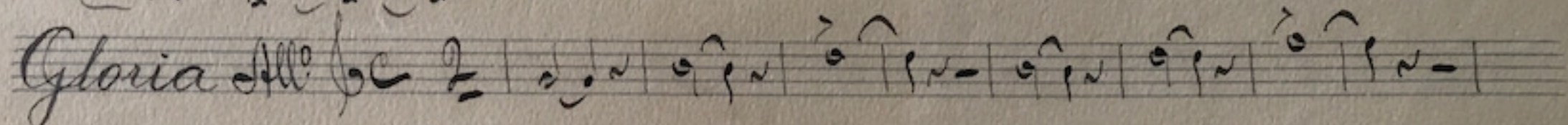
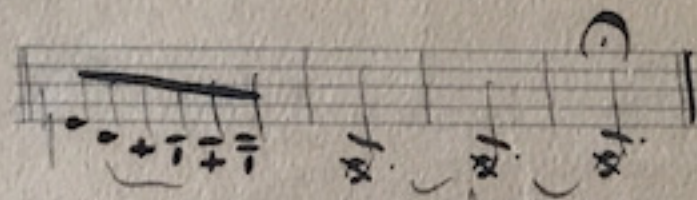
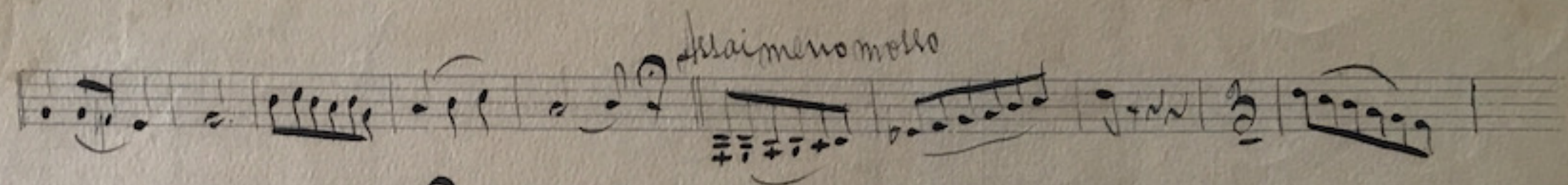
rall

rall

rall

rall







All. <sup>Molto</sup>

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The third staff contains the word *Grandioso* written in a decorative script.

Assai sost.

Handwritten musical notation on a single staff. The notation includes various note values and rests. The word *Grandioso* is written at the end of the staff.

Handwritten musical notation on a single staff. The notation includes various note values and rests. The word *Grandioso* is written at the end of the staff.

Handwritten musical notation on a single staff. The notation includes various note values and rests. The word *Grandioso* is written at the end of the staff.

Handwritten musical notation on a single staff. The notation includes various note values and rests. The word *Grandioso* is written at the end of the staff.

Handwritten musical notation on a single staff. The notation includes various note values and rests. The word *Grandioso* is written at the end of the staff.

Le stes

movimento

Handwritten musical notation on a single staff. The notation includes various note values and rests. The word *Grandioso* is written at the end of the staff.

Handwritten musical notation on a single staff. The notation includes various note values and rests. The word *Grandioso* is written at the end of the staff.



Handwritten musical score on the left page, featuring several staves of music. The notation includes various notes, rests, and dynamic markings. Key markings include:

- meno mosso* (written above a staff)
- Grandioso* (written below a staff)
- Quintollis Ant. Sont.* (written below a staff)
- allarg.* (written below a staff)

The score is written on aged, yellowed paper with some visible staining and wear.

Handwritten musical score on the right page, featuring several staves of music. The notation includes various notes, rests, and dynamic markings. Key markings include:

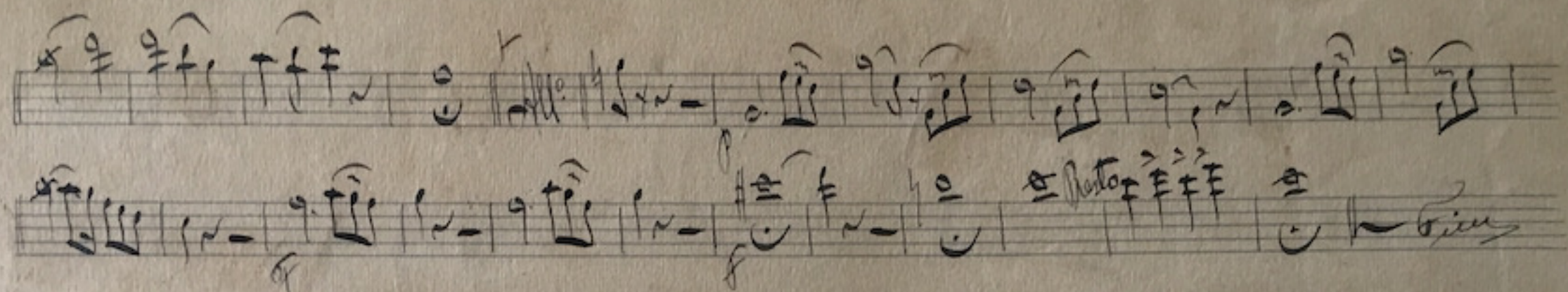
- Saxophone no.* (written above the title)
- Quintollis da Messa de Ficcini* (written below the title)
- And. ant.* (written above the first staff)
- 3/4* (written below the first staff)
- rola* (written above the first staff)

The score is written on aged, yellowed paper with some visible staining and wear.

Printed text at the bottom of the right page:

• *Printed 6-2-924*  
*J. A. Roman*





Chaimo. Lule



2<sup>o</sup> Clarinete Sib

# Messa Solenne

S. Focini  
arr. Cleve

*And. sost.*

*Ritorn.*

*allarg.*

*atempo*

*rall.*

*Assai meno mosso*

*Gloria all.*



Laudamus And. *Loco più* *rall*

Handwritten musical score on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Domine Deus All. ma. G." is written in cursive across the staff, indicating the title and tempo of the piece. The manuscript is dated 1844.

A single line of handwritten musical notation on a five-line staff. The notation includes various note values, some with stems and flags, and rests. There are several bar lines dividing the staff into measures. The handwriting is in a cursive style, typical of 18th-century manuscript notation.

Handwritten musical score for "L'Espresso" by Debussy. The score is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "meno assai". The music features a series of chords and arpeggiated figures, with some notes marked with accents. The handwriting is in ink on aged paper.

Grandeioso  
assai, cat. #


it. man

Quintolles And. Lento. 6/8

allarg. *La stess*  
movimento

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a key signature change to F major (one flat). The handwriting is fluid and characteristic of 18th-century musical manuscripts.

Handwritten musical notation on a single staff. The notation includes various note values (minims, crotchets, quavers), rests, and a key signature change to one sharp (F#). The style is characteristic of 18th or 19th-century manuscript notation.

9.  *Presto* *Fin* *Clavim. Lutz*

Claims. July



2<sup>o</sup> Clavier Sib

Credo

S. Siciu  
et Clavier Solo

*And. sost.*

*all.*

*poco meno mosso* *assai meno mosso*

*Allegro*

*And. sost.*

*allarg.* *affrett.* *allarg.* *all.*

*allarg.*

*all.*

*pp.* *ff.*



*Lo stesso mos.*  
*Sot. assai*  
*piu sost. anc.*  
*al tempo*  
*ff*  
*pp*  
*Ass. mos.*  
*Ande.*  
*meno mosso assai*  
*affrett.*  
*Proopiu*  
*Leut.*  
*coll.*  
*Grave (in 4)*  
*Prestissimo (in 2)*  
*Sanctus*  
*Sanctus And. maestoso*

*Meno*  
*And. sost.*  
*Benedictus*  
*Grandioso sost.*  
*Agnus Dei*



- 2 - 2<sup>o</sup> Clairon

*Incipit mosso* *rall.* *allarg. atempo* *allarg.*

*Meno*

*Meno*

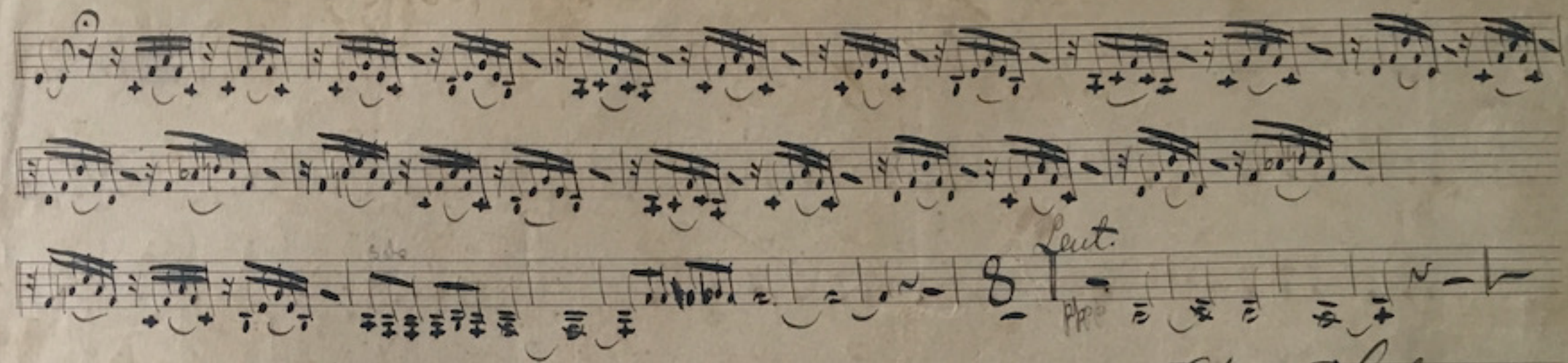
*And. sost.* *And.* *piu mosso*

*Beneditus* *And. sost.* *piu mosso* *atempo*

*Prestissimo (in 2)*

*Agnus Dei And. sost.* *rall.* *Meno mosso*



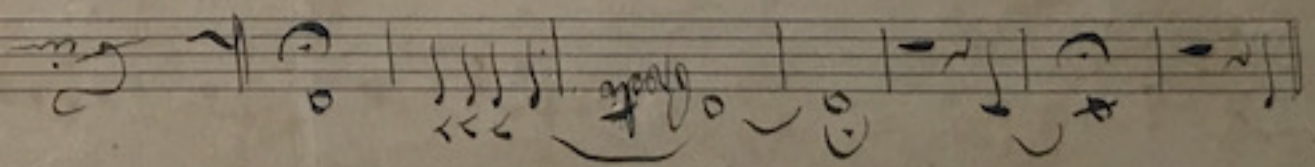


*Leut.*

*P*

*Clarin. & Fag.*

*Clarin. & Fag.*





1<sup>a</sup> Trompa in B

# Credo

S. Vicini  
ar. Klaut

Aut. Ant. *Allegro*

*Poco meno mosso* *Molto meno*

*All.<sup>o</sup>*

*Aut. Ant.*

*allarg. affrett. allarg. fin. ant.*

*strep.* *allarg.*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- All. Vivace* (Allegro Vivace) written above the first staff.
- And. sosten. mor.* (Andante sostenuto moroso) written above the fourth staff.
- Sest. assai* (Sestante assai) written above the fifth staff.
- Dim. assai* (Diminuendo assai) written above the sixth staff.
- Alleg. mosso* (Allegretto mosso) written above the seventh staff.
- Alleg. mosso* (Allegretto mosso) written above the eighth staff.

The score concludes with a series of sixteenth-note runs on the final staff.

Partial view of the adjacent page, showing the continuation of the musical score. Visible annotations include:

- affett.* (affettuoso)
- affett.* (affettuoso)
- affett.* (affettuoso)
- affett.* (affettuoso)
- affett.* (affettuoso)
- affett.* (affettuoso)



Handwritten musical notation on the left page, showing staves with notes and rests.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings.

*affrett.* *allarg.* *atempo*

*affrett.* *allarg.* *atempo*

*atempo* *allarg.* *MENO MOSO*

*atempo* *allarg.* *MENO MOSO* *atempo* *Solo Lentamente*

*coll. mod.*

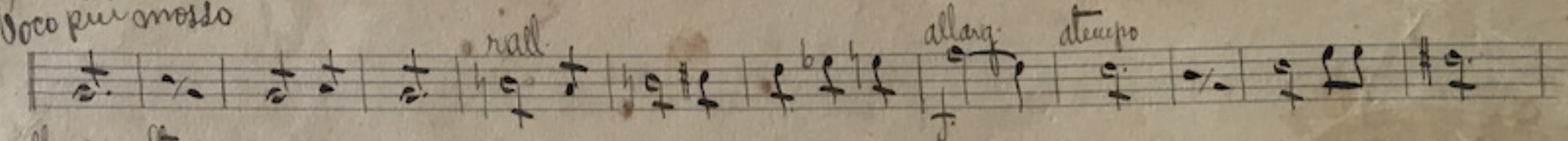
*grave (in 4)*

*Prestissimo (in 2)*

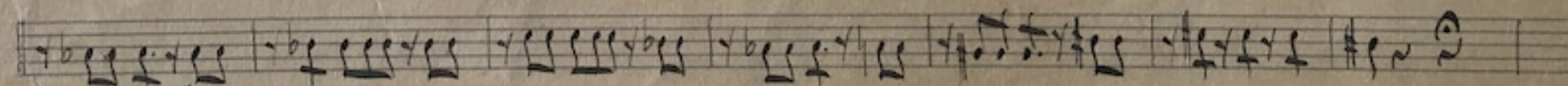
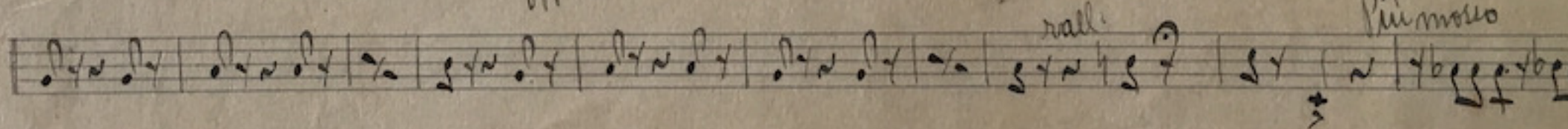
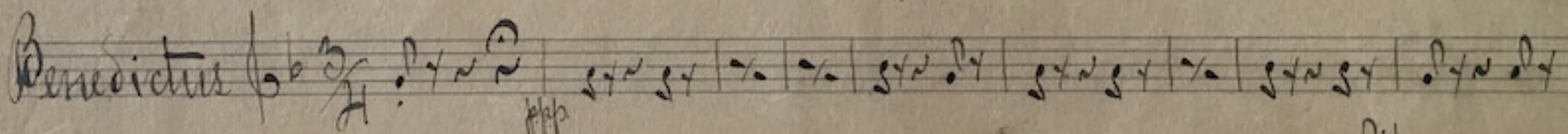
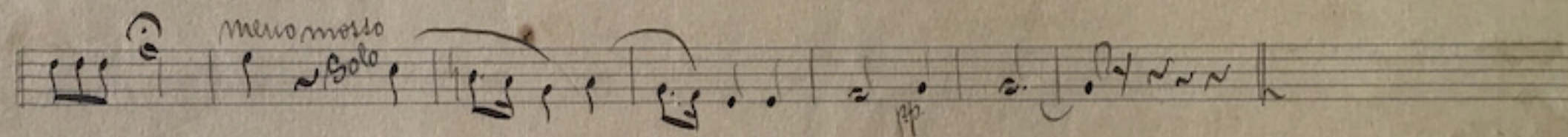
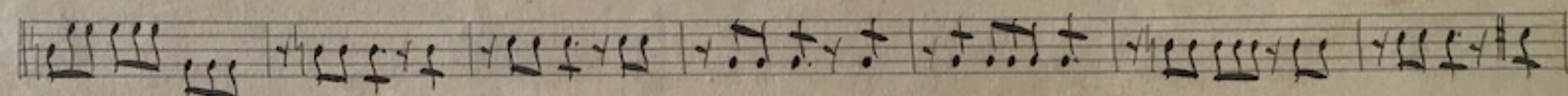
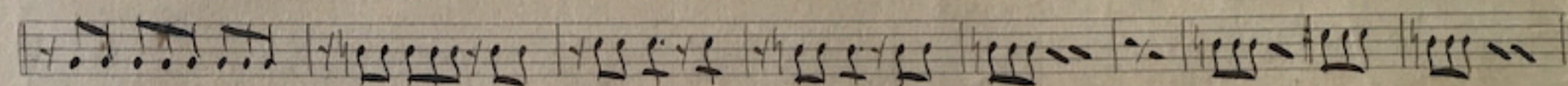
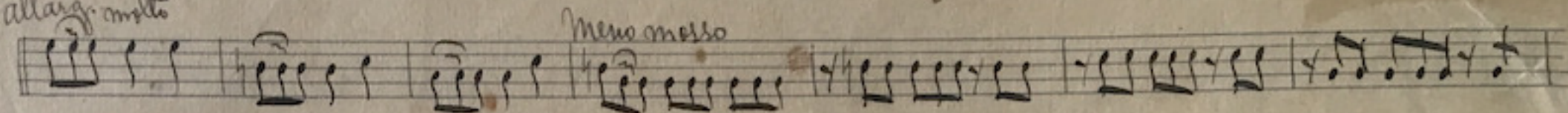
*Sanctus And. Mantov.*



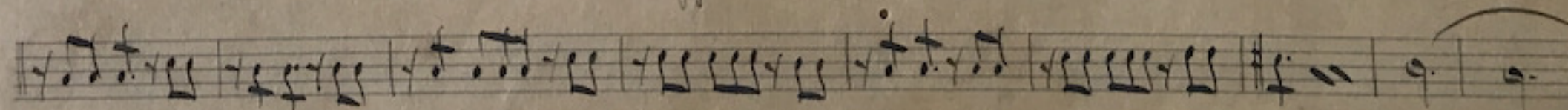
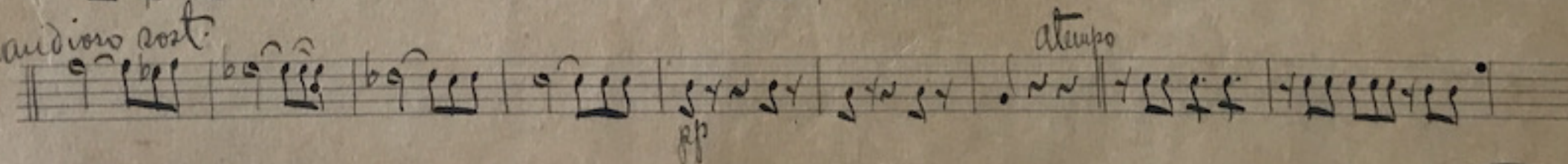
*poco più mosso*



*allarg. molto*



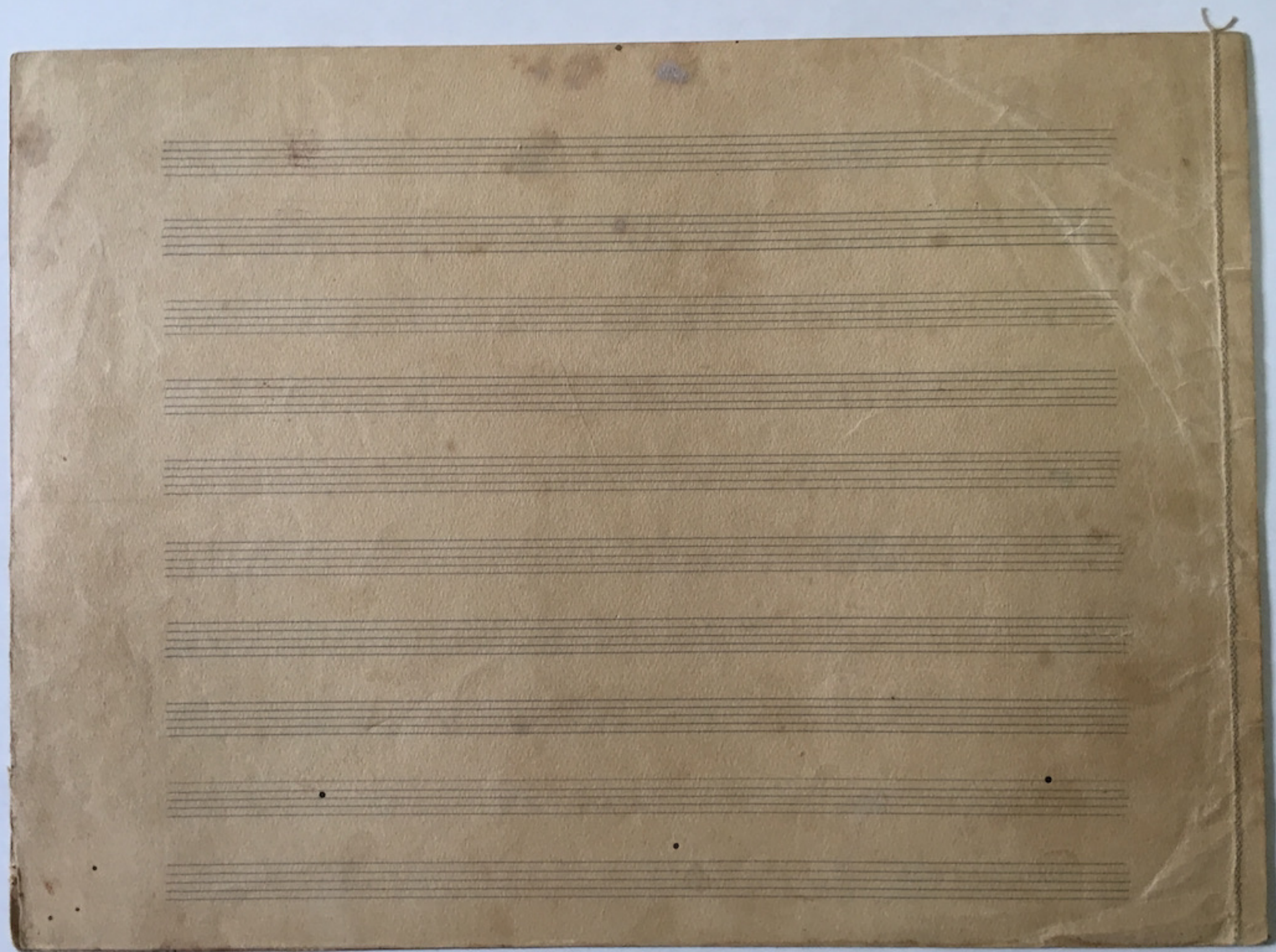
*Gravissimo sost.*





Handwritten musical score for "Horus Dei And. Eost." The score is written on ten staves. The title "Horus Dei And. Eost." is written in a large, flowing cursive script at the top left. The music is in common time (C) and features various musical notations including notes, rests, and dynamic markings. Key markings include "Solo duo" at the top, "Solo" and "Solo" on the fourth and sixth staves, "rall" on the third and fifth staves, "a tempo" on the fourth staff, "Solo" on the seventh staff, "Leut." on the eighth staff, and "Claimo. Sub" on the ninth staff. The score concludes with the date "1910" written in the bottom right corner.







2<sup>a</sup> Trompa tub

# Messa Solenne

S. Vicini

ar: Gloula

*And. sost.*

*Poco più*

*allarg.*

*meno mosso*

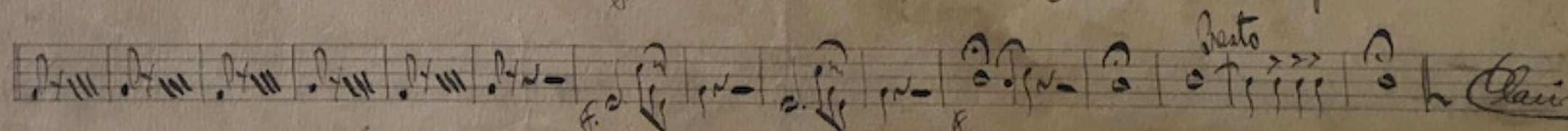
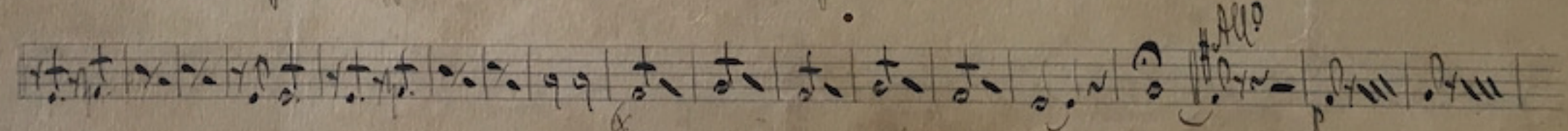
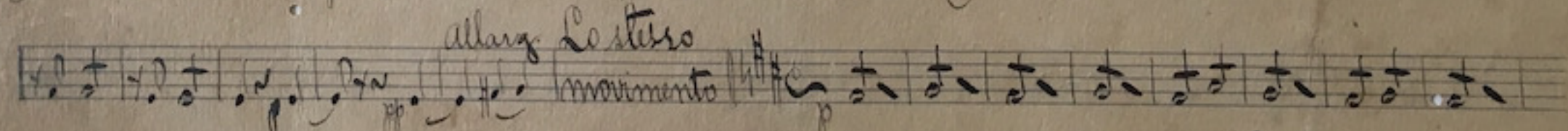
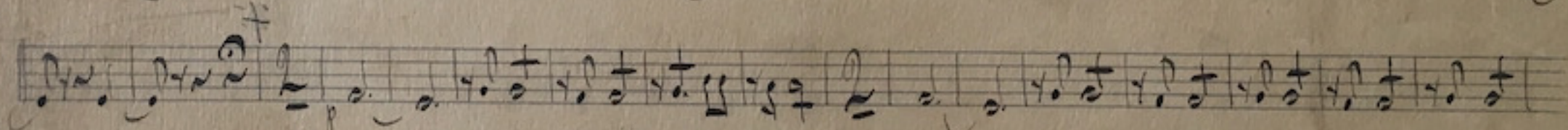
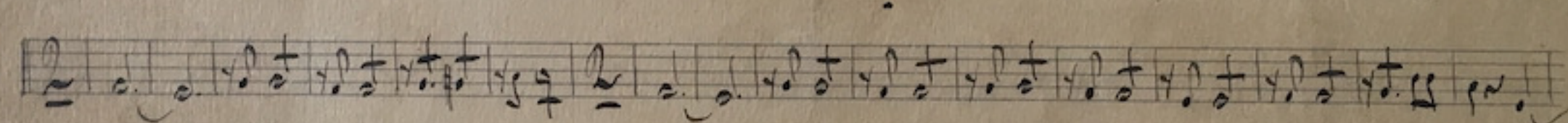
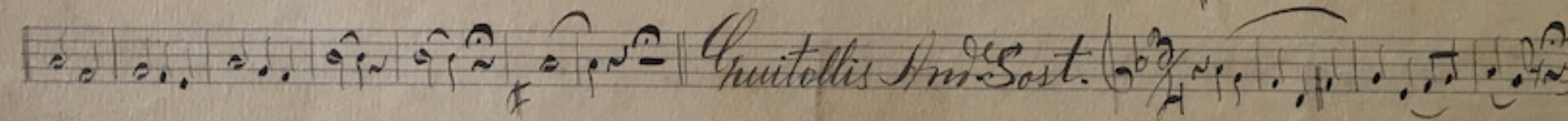
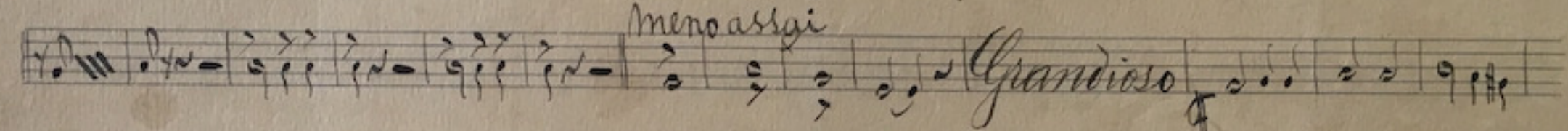
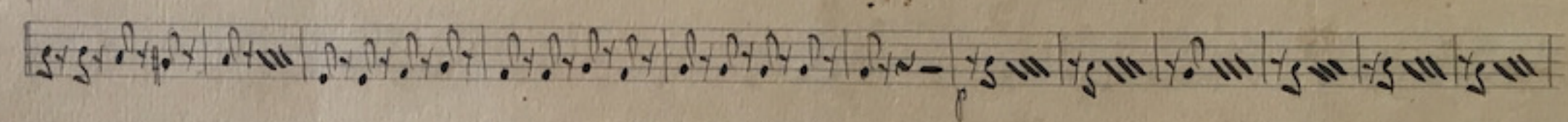
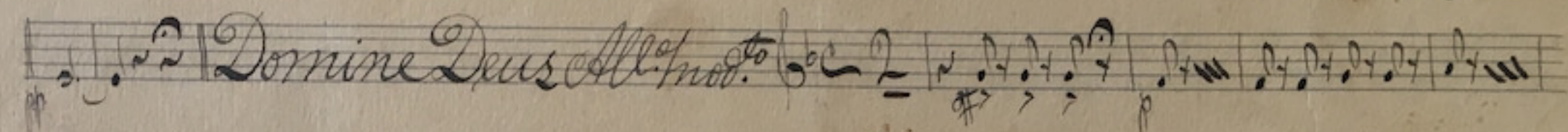
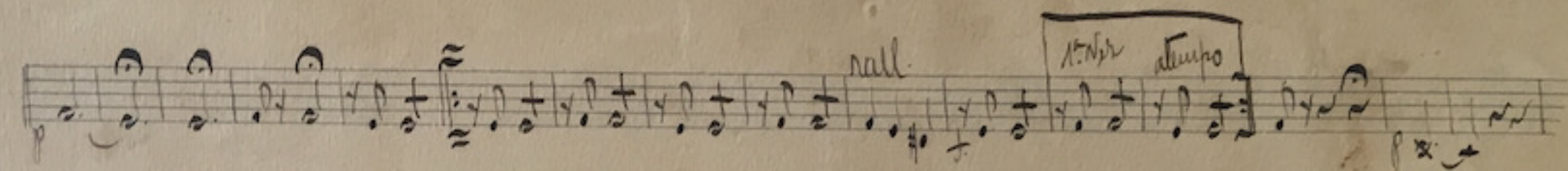
*rall. tempo*

*meno mosso*

*St. Gloria*

*Laudamus And.*





Clavm. Luby



2.<sup>a</sup> Trompa Trib

Credo

S. G. G. G.

And. Sost.

Handwritten musical score for 2nd Trumpet in C major, titled "Credo" by S. G. G. G. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "And. Sost." (Andante sostenuto). The first staff contains a melodic line with a "Cresc." (Crescendo) marking. The second staff has a "poco meno mosso" (a little less slow) marking. The third staff has an "All." (Allegro) marking. The fourth staff has an "And. sost." (Andante sostenuto) marking. The fifth staff has an "allarg." (allargando) marking. The sixth staff has an "affrett." (accelerando) marking. The seventh staff has an "allarg." (allargando) marking. The eighth staff has an "Alleg. vivace" marking. The ninth staff has an "Alleg. vivace" marking. The tenth staff has an "Alleg. vivace" marking. The score ends with a double bar line and a repeat sign.



*Lo stesso movimento*

*Ben sost. anc.*  
*1<sup>o</sup> tempo*  
*Assai mosso*  
*Andante*  
*allarg.*  
*Meno mosso assai*  
*affrett.*  
*allarg. 1<sup>o</sup> tempo*  
*Poco più*  
*allarg.*  
*Meno*  
*Poco più*  
*allarg.*  
*Meno*  
*Lento*  
*All. mod.*



Handwritten musical notation on the left page, including staves with notes and dynamic markings such as *dim.*, *aff.*, and *meno*.

Handwritten musical score on the right page, featuring the following sections and markings:

- Chorus (in 4)* and *Prestissimo (in 2)* at the top.
- B. Sanctus* section.
- Sanctus And. maest.* section with markings: *allarg. al tempo*, *allarg. molto*, *meno mosso*, *loco più mosso*, and *rall.*
- Benedictus* section with markings: *meno*, *ppp*, *rall.*, *più mosso*, *grandioso sost.*, and *al tempo*.



Handwritten musical score for *Agnus Dei*. The score is written on ten staves. The first staff contains a short melodic fragment. The second staff is the beginning of the main piece, marked *And. cont.* (Andante continuo). The third staff has a tempo change to *rall. tempo*. The fourth staff is marked *meno mosso*. The fifth staff has a *dim.* (diminuendo) marking. The sixth staff has a *dim.* marking. The seventh staff has a *Leitamente* (Lento) marking. The eighth staff has a *pp.* (pianissimo) marking. The ninth staff has a *rit.* (ritardando) marking. The tenth staff is empty.

*Chaim. Lulacamp*



Gustav Sib

# Credo

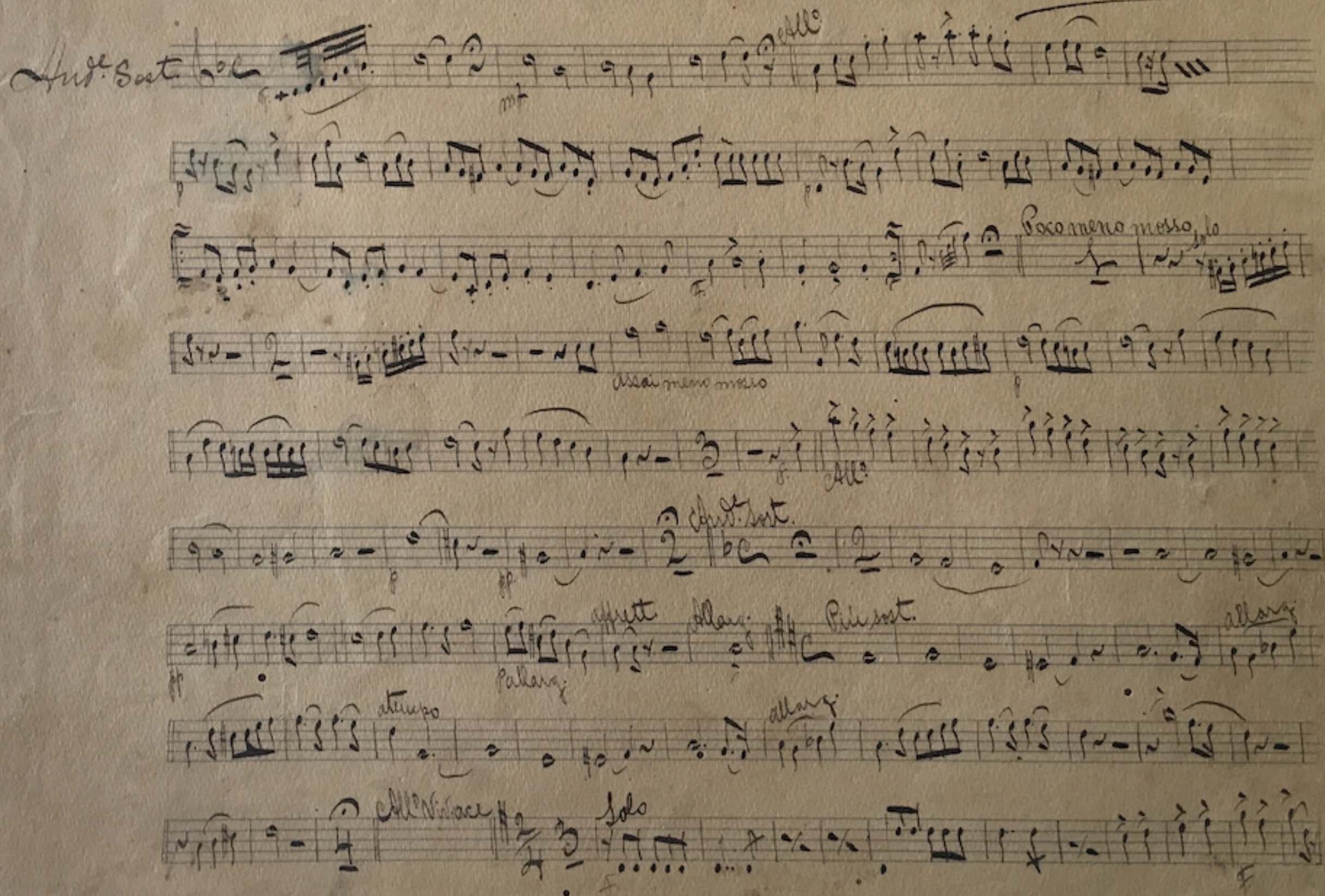
S. Sicini

ar: Cleve

Handwritten musical score for "Credo" by Gustav Sib, arranged by S. Sicini. The score is written on ten staves, featuring various musical notations, clefs, and dynamic markings.

Key markings and annotations include:

- And. sost.* (Andante sostenuto)
- mf* (mezzo-forte)
- Allegro*
- Poco meno mosso*
- Assai meno mosso*
- All.* (Allegretto)
- And. sost.* (Andante sostenuto)
- affrett.* (affrettando)
- allarg.* (allargando)
- Piu sost.* (piu sostenuto)
- allarg.* (allargando)
- atempo*
- allarg.* (allargando)
- Allegro*
- Violace*
- Solo*





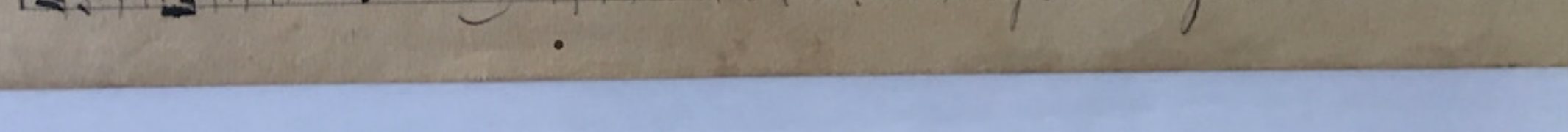
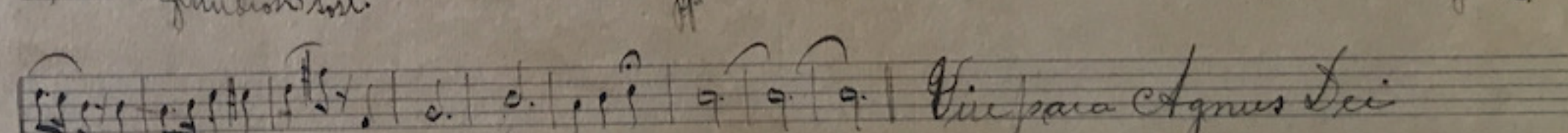
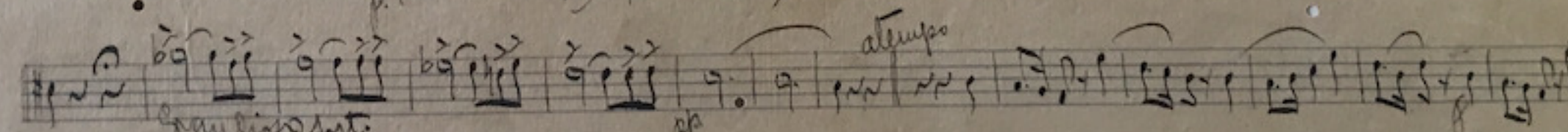
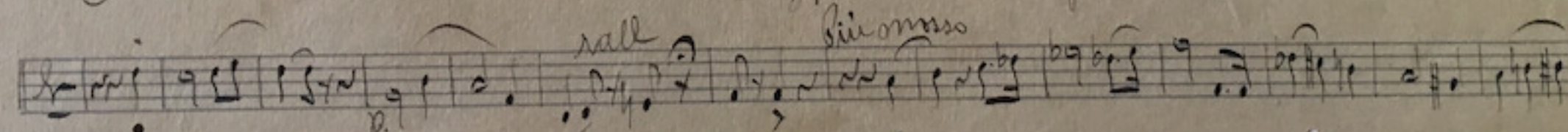
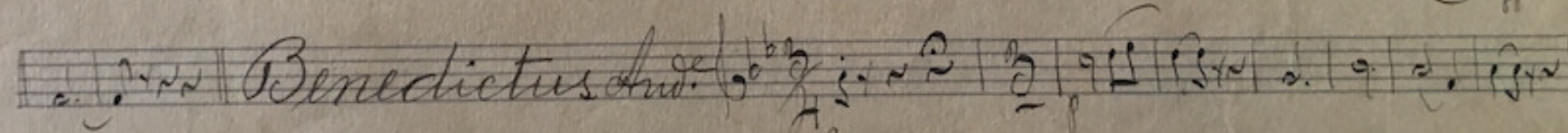
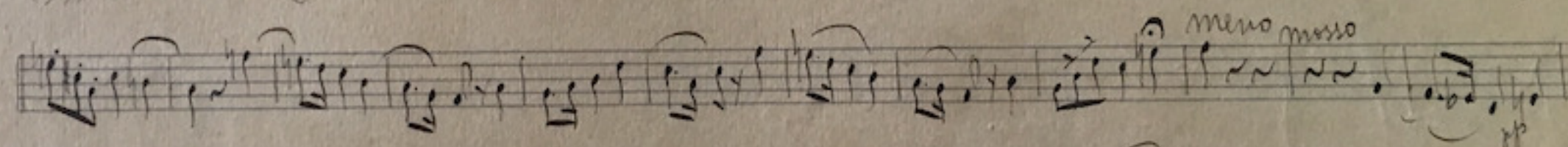
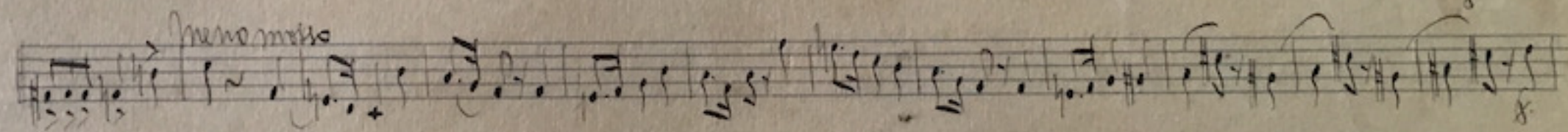
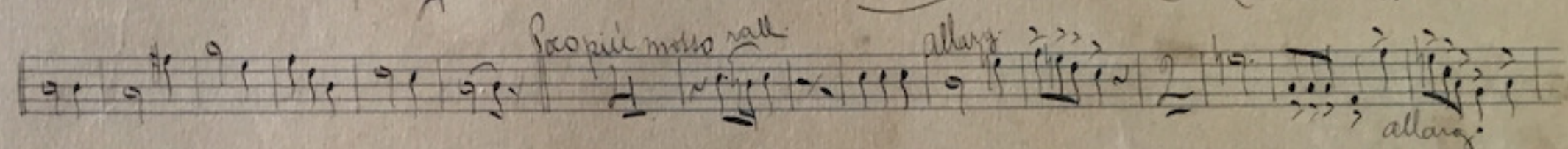
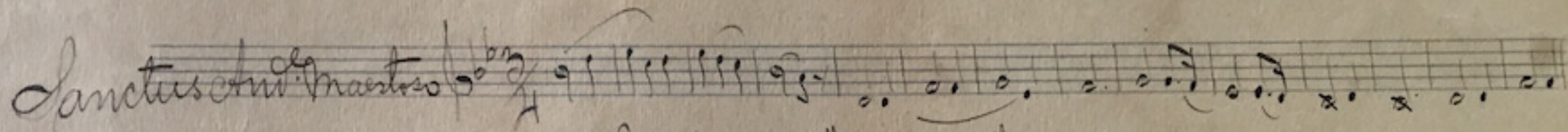
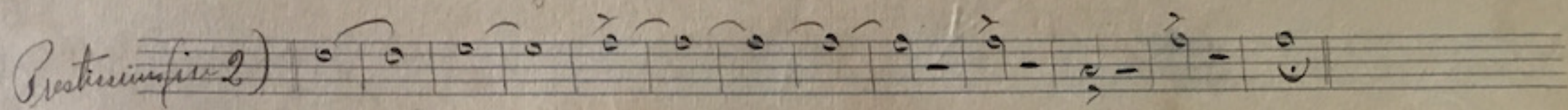
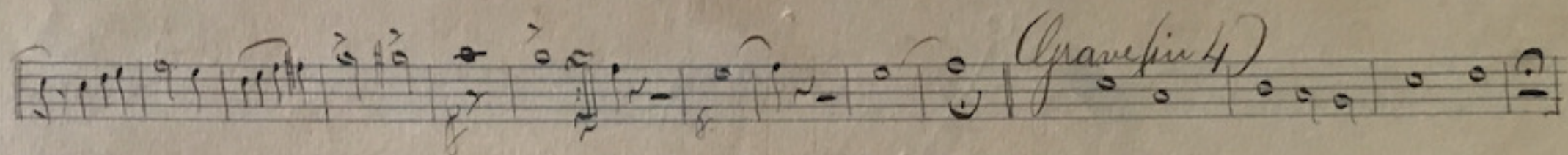
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- p.* (piano)
- f.* (forte)
- Lento e minuto*
- Sub assai*
- Piu int. ancora*
- Tempo*
- Assai mosso*
- Choro*
- Allegro mosso*
- Allegro allarg.*
- Allegro*
- allarg.*
- meno mosso*
- Loco più*
- Lentamente*
- Allegro molto*

Prestissimo  
Sanctus







8

*Agnus Dei* *And. Sost.*

*rall.* *atempo.*

*atempo* *Meno*

*rall.*

*dim.*

*pp.*

*Luis M. Luba*

7-2-710 Guarangueta